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LITERARY FASHION HOME

March 1904

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PICTORIAL REVIEW

PARIS: 24 Faubourg Poissonniere

The PICTORIAL REVIEW CO., Publishers

Vol. V. No. VI.

THE EDITOR OF THE PICTORIAL REVIEW desires to get in closer touch with its many readers; with the fathers, and sons, as well as the mothers, daughters and "little ones." We want you ALL to write us, tell us of your needs, your hopes and in what way you have found this magazine helpful and also of any real fault you see. We have only one object—the helping and pleasing our readers.

It is not possible for us to meet the many thousands who read the magazine, but we are happy to hear from any and all. * * *

Suggestions for Departments.

For special articles for the Home, for illustrations, for special work, etc., anything that will prove of benefit **to the greater number** we will gladly consider. Of course, we have our own ideas, but we are glad to have yours.

* * *

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Will have our special attention for amusement, education and care.

* * *

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Are receiving great commendation; and we thank the friends who have contributed, and hope more will send their experiences for the help of others. * * *

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We are fast realizing our aim to make **Pictorial Review** the best as well as the cheapest magazine for the Home ever published. It covers every phase of **Home Life** for old and young,

* * *

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* * *

Our Policy

Is to give our readers what will **Amuse, Entertain,** and also **Instruct.**

* * *

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* * *

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PICTORIAL REVIEW

THREE MAGAZINES IN ONE

LITERARY FASHION HOME

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Pictorial Review

Does not need to make promises of future excellence to its readers. Its progressive policy is found in its pages from month to month, which is well attested by its increasing thousands of subscribers.

Our Fashion Salon.

Subscribers to **Pictorial Review** will be cordially welcome to inspect the beautiful models and patterns **Imported** especially for us and on view in our spacious Pattern Room, at our New York offices.

When you receive notice that your subscription has expired you should send your renewal at once, using the special blank always enclosed for that purpose. If your subscription expires with this issue your renewal must reach us before the Tenth of February to avoid missing the next issue of the magazine. Subscribers should use Postal, Bankers' or Express money orders in remitting.

Our Sewing Machine Contest.

We regret to say that we have not received any replies in this contest. This is very strange. Surely a beautiful $65.00 Sewing Machine is worth trying for. **Begin Now.** We extend this contest to April 15th. It is for **Subscribers Only. For This Great Prize Contest,**

Address all communications to Editor Sewing Machine Contest.

* * *

Our "Easter" Number

Will be also our April issue. It will be a very special book. Take care not to miss it. It will be published on March 1st.

* * *

Stout Women

Will again have our special attention in response to several requests.

* * *

Imported Models.

This is the only magazine which imports its own models from Paris and keeps a representative on the spot.

* * *

New Subscriptions

Are pouring in by the thousand daily, and it will greatly facilitate our labor if subscribers will be very careful and accurate in giving addresses.

* * *

Change of Address

Should be at once communicated to us, together with the old, so that there may be no delay in receiving the magazine.

* * *

An Item of Mode.

That has just reached us is the vogue of **"The Luncheon Blouse,"** which is a very elaborate matinee.

* * *

Why Do I Like Pictorial Review?

This contest closed on the 15th of January and the winners are announced on page 31. We have received many hundreds of letters, for which we tender

All our **Sincerest Thanks,** and beg to assure them that our judges have most carefully sifted the entire pile and awarded the prizes in all fairness. We shall have much pleasure in publishing extracts from the letters received as space will permit.

* * *

The Prize Puzzle Column.

We must apologize to our friends who have asked for this column, as, owing to a rush of advertising, we are obliged to hold this over till next month.

* * *

Our Tissue Paper Patterns.

As these are intended as a **Special Help** in the **Home,** we have devoted to them extra space and such detailed descriptions and instructions in their use as will prove a valuable education to those who need it.

* * *

The Home Dressmaking Department is a boon to any home, and together with the **Tissue Paper Patterns,** makes Dressmaking a pleasure instead of a task.

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AN AMERICAN BEAUTY.

Photograph by Histed

MRS. ARTHUR HENRY PAGET,

WHO WAS MISS MINNIE PARAN STEVENS, OF NEW YORK.

Mrs. Arthur Henry Paget, who was Miss Minnie Paran Stevens, of New York, was always celebrated for her beauty. She is one of the leadlng hostesses in London, her beautiful residence in Belgrave Square being the scene of frequent delightful entainments.

Major-General Paget is a son of the late Lord Alfred Paget and a grandson of the celebrated Marquis of Anglesey, the gallant commander of Wellington's cavalry at Waterloo. Major Paget has seen service in the army for the last thirty years, and won his rank as General in the late campaign in South Africa. The Pagets have a lovely young daughter, who will soon "come out," and their son has recently been given a subaltern's commission in the Guards, electing to follow the profession of his illustrious father.

The Pagets have always been favorites at Court. Mrs. Paget is spending this winter in New York.

"THE SPIRIT OF THE SWEET WATERS."

By Anna Ben-Yûsuf.

WE were up before the sun that morning; and had climbed to the heights of the city, before descending into the road that led through the dry river bed, to the green slopes on the other side.

Words are inadequate to describe the glory of that dawn. Constantine, the ancient Cirta of the Romans, is set on top of a rocky cone; with a deep, terrible ravine, like a natural moat, surrounding it.

In the clefts of the gorge, eagles and falcons build their nests, and during the winter months a raging torrent hurls its tremendous force through the narrow gap; emerging in a turbulent river beneath the highest elevation of the city.

Here, now stands the French Arsenal; but in past ages that precipitous rock has been the scene of untold horrors. Thence the Romans dashed their captives into eternity. Thence the Moslem lords plunged the frail, helpless forms of women who had transgressed their wills. Indeed, it seems from time immemorial to have been a place of doom and terror.

Beneath the rock, in the bed of the river, lies a huge boulder; it has many curious dents and discolorations, and the Arabs tell many weird stories of what can be seen and heard near this stone at times. As we reached this spot, the sun just burst into full splendor over the city, illuminating with a sheaf of light the grewsome, cavern-like gorge; making the numerous birds of prey fly out in all directions, emitting unearthly shrieks that echoed and re-echoed through the cavernous gap.

Standing down there in the dry river bottom, looking back at the city high above us, and up on the other side at the green hills, it was difficult to imagine that in a few months' time a foaming, seething torrent would roll over the spot where we were standing.

On reaching the top of the opposite bank we found a "cawagee" established in a little hut; with hot fragrant coffee all ready prepared, of which we partook very gratefully, together with some bread we had brought with us; for our appetites had been sharpened by our long climb in the fresh morning air.

We then resumed our upward way along the narrow path, worn distinct by many feet, around the steep hill side. The narrowness of the track, and the steep declivity, made me feel a strong desire to tumble off my donkey; I, therefore, slid carefully off his back, and, not venturing to look downward, took hold of his tail and thus ignominiously kept my place in the procession. At one point we passed beneath a lofty natural arch of rock, so evenly formed it seemed as if it must have been the work of man, but it is not. The loose stones would slip under one's feet, so that on the climbs we slipped backward at every step, and on the descent it was hard to keep from sliding down.

At last, however, we approached the patch of perpetual verdure, which clusters around the "Sweet Waters." As we came to more level land the rocks assumed most interesting aspects. Fissures revealed the most exquisite stalactites; but when I put aside the herbage to go and inspect the glittering formations in these tiny caverns our guide cried out: "Ah, snakes, snakes!" But I mounted the rock and looked in.

I found also stalagmites, fossil shells, and impressions of fish and seaweed on the rocks and immense oyster shells imbedded in the soft deposits. These I had also observed in the rocks and soil high above Algiers. There was here every evidence of some great convulsion of nature. It seemed as if the sea bed had been lifted into the air and dropped on the hills. There was also one great block—as big as a house—tilted on end, which showed five or six different strata clearly defined, but jumbled together in utter defiance of all geological sequence and order. Now there burst upon our vision a perfect bower of verdure and beauty.

I do not wonder that our Arab friends chose this lovely spot for the performance of such "Rites" as we had to-day come out to "assist" at. It was very easy to people these lovely glades and murmuring brooks, grassy slopes and bubbling springs with nymphs and fauns and haunting spirits.

ZURAH.

These hot springs were a famed and favorite resort with the old Romans, and in building the new basin round the principal spring they came upon the foundations of the Roman bath; it is now surrounded by a high wall overgrown with rich verdure, delicate ferns edge the banks and the light of the sky is shaded by the tracery of leaves drooping in graceful festoons from the rocks above.

We had brought some melons with us, and, thinking to *cool* them, we tied them in a handkerchief and let them down into a brooklet that purled its way among the rocks and trees—presently dipping down for them we found them *heated!*

There is but one jet of fresh cold water in all the springs; we found it presently, and it was like ice.

Up, about a hundred feet above the large basin which is exclusively used by men, is a small natural bath; a basin scooped out of the side of the rock some six feet from the edge in a delicious nook; this has also been walled in and is set apart for women. From this flows the little hot brooklet mentioned above, and it is these two, the bath and the running stream, that are particularly venerated by the native women.

Our party consisted of some twenty ladies, one of whom, having been some years married, and not being crowned with the greatest of blessings to an Oriental woman's mind, children, desired to invoke the "Spirit of the Spring," and obtain her kind offices for the consummation of her hopes. She who performed the Rites for invoking the spirit, was a woman of such unprepossessing exterior that I shivered every time her eyes fell upon me. Her lined and parched face seemed to bespeak age; but her lithe, upright carriage, her quick intelligent eyes, belied her looks.

The ladies ranged themselves along the border of the streamlet just below the bath; some sitting on the ground, some reclining along the rocks, others standing; all in those graceful attitudes the supple forms of young Oriental women seem to revel in. They were Jewesses and, therefore, their faces were not covered, as is the custom of the Moslem women, who cover their rich robes with a big black or white wrapper, and their

(*Continued on page* 11.)

Dog Town's Dominie

By Miss Muriel Baily

SAM WOOLIVER,—Stage Driver,—the bravest man in the whole Sierras,—chuckled to himself as he glanced at the lean, harmless-looking individual who climbed slowly over the high coach-wheel after the black oil-cloth bag he had lifted in before him.

"Where did you say you were going?" asked Sam.

"I did not say," the Stranger answered listlessly.

Wooliver leaned forward. "Let's see your 'ticket-o'-leave,'" he said.

"I'm afraid I do not understand you," the Stranger answered, after a moment of puzzled silence, during which the driver of the most famous stage-coach in the Sierras held out his hand and waited.

Wooliver shook his head. "I'm afraid you don't," he said; "and, what's more, I expect you will find a lot more things that you do not understand before you've gone very far. You've a bit of paper with you that you paid about twelve dollars for. Let's see it."

"Surely," the man said readily, as he took it from his pocket, neatly folded, and handed it to his questioner. "It's a queer name."

"Dog Town!" Driver Sam's exclamation was redolent of more than surprise. Men who had lived in these regions for years, never rode around Dog Town, unless they were hunting for trouble. "Where did you ever get an idea of going there?"

"The *Christian Herald,*" replied the Stranger, with ready pleasantry. "I am going in response to a call for clerical help. Is it really true that there are no churches in the place,—that there is no one to offer consolation to the dying or help to the living?"

Wooliver,—stage driver,—the bravest man in the whole Sierras, paused as he was about to make a dive for a mailsack. The remembrance of the reception the last clerical gentleman had received was still fresh upon him.

"It is quite true," he said; "and equally true that the living are set rather against your calling, whilst the dying do not have time to consider it. They die suddenly up our way. Mountain people do not usually live the peaceable existence that promises old age, and time to contemplate the grave."

"No?" said the Stranger. "That's curious. My name is Higginson,—the Rev. Alfred,—and I come of a family of clergymen. I feel that I have had a call to visit these ungodly ones."

He placed his hat firmly upon his head,—it was unmistakably clerical, and seemed to illy suit the pale face beneath it, with its strongly marked features,—and slightly wrapped his overcoat closely about his bent shoulders, though the air was warm in the Oroville valley even at midnight. The light from a badly burning oil lantern showed the scene before him. There were the broad mountaineer hats set on one side of the well-poised heads with strong, intensely human faces beneath, and brown, bare throats with carelessly knotted kerchiefs about them. The few who wore vests did so with an apparent apology, leaving them loose and unbuttoned. Their brown corduroys were carefully tucked into well-fitting top-boots. Higginson, of all the crowd, was the only one guilty of the conventional black and white.

He was startled from his earnest contemplation of the scene by the voice of the driver, who swung himself up to his place without a thought of the distance, and leaned down to help a passenger to the seat between them. The newcomer was a woman. Higginson looked at her languidly. It was at once apparent that, contrary, to the regular rules, he was not interested in the sex.

"Just help this young woman with her wraps a bit," Wooliver said, ignoring the man's too apparent indifference. "Parsons are more handy with women folks than we mountaineers. They are your most interested listeners, hey, young man?"

Wooliver was a man of force and some culture; but that very fact made him harder upon anyone with less force than himself. His culture had come from communion with the mountains that he loved,—and he did love them with a soul-stirring intensity that never abated in storm or shine. He faced the fiercest gale that swept giant trees from their places with the soul-deep appreciation of its splendor that amounted to awe. He was gentle with weakness,—but he pitied it in women and despised it in men. And so he was not quite so interested in the clergyman as he might have been had that person's calling been avowedly that of the broad-shouldered woodchopper, or the danger-braving miner. Still, there was something about the man that puzzled him. He was quiet, to be sure; but Wooliver had caught a gleam of the steel-gray eyes underneath the low-brimmed hat that did not quite express humility. Then Wooliver thought again of the Stranger's antipathy to women and an idea occurred to him. There might be a very good reason for his seeking to convert the wilds. It surely must be a woman. It is sad to record that this thought of weakness quite reconciled Driver Sam to the strange liking he had taken to the Stranger.

They were plunging into the darkness that yawned before them ere the occupants of the front seat had given over their reflections sufficiently to exchange even a word of greeting. Then the girl sighed and the driver woke up to his duty as host.

"You've had a long journey, Miss?" he ventured. He wondered after he had spoken whether he should have addressed her differently, for he could not have told on oath what her face was like. The dim light merely served to make things more indistinct, and he had not had a glimpse of form or feature to warrant his remark, yet, as he afterwards explained, he was quite sure not to miss pleasing even if he did not hit the truth.

She sighed. "I have come such a long way and I am very tired. And it is not a bit like New England here. I almost wish I were not here."

At the pathos in the woman's voice, Wooliver coughed, while the Stranger turned for the first time, curiously, and looked at her. "If you are that far from home and friends, I should advise you to run right back again," he said; and his tone was not that of the friendly clergyman. It sounded hard even to the driver, who was used to all kinds.

She turned on him sharply. "I've no home and friends to go to," she exclaimed, "and it is hardly your part to discourage me if I had. I thought men protected women in these parts."

"Ah," he said, "perhaps they do. I am not from 'these parts.'"

"It is a pity," she retorted quickly, and then she turned away suddenly to hide the tears that sprung too readily to eyes tired with longing for home sights and trying to peer into an uncertain future. She had left two lonely graves on a snow-covered hillside, and had come in accordance with the last wish of the father to make her home with the prodigal son whom she but dimly remembered as the one cause of the unhappiness of their home life. Of late he had sent money lavishly, and had written some few letters filled with strange stories of the mountain land; but that was all she knew, and she had less idea what to expect.

The three pairs of eyes were turned ahead upon the blackness of the night ever before them. Far away, against the horizon, a long black streak wiped out the clear, shining stars.

"That's what we are coming to," Driver Sam explained as he swung his whip outward in that direction. "And you won't be able to wish you were anywhere else when once you get that piney air and the sight of those great trees."

But the girl and the Stranger, having had their little difference, still remained silent, and it was not until they had begun to climb the slopes, and the regular breathing told the two men that their

(*Continued on page 7.*)

MEN AND WOMEN OF INTERNATIONAL INTEREST.

COUNTESS RICCARDO-FABRICOTTI,
NEE MISS CORNELIA ROOSEVELT SCOVEL.

Miss Cornelia Roosevelt Scovel, daughter of Chevalier and Mrs. Edward Scovel, and relative of President Roosevelt, was married to Count Riccardo Fabricotti in the Church of St. James, Florence, Italy, November 25th last.

This is the second of the President's relatives to marry a titled foreigner, the first being Miss Cornelia Roosevelt, who is now the Baroness von Zedlitz.

Miss Scovel was born in Paris, and has spent much of her time abroad, the Scovels having a magnificent residence in Florence, where the young couple are at present making their home.

Miss Scovel's last visit to America was to grace with her presence the "coming out" party of Miss Alice Roosevelt, of whom she is very fond. The Countess Fabricotti is related to the Frederic Scovels and Brooks Whitneys of New York.

Miss Scovel has a magnificent voice and with her regal beauty was much sought after by enterprising managers offering her a fortune if she would consent to adopt an operatic career, but this she persistently declined. She has, however, frequently sung in public for the aid of charities.

She is a fine pianist and plays the harp most exquisitely. Her adoption into such a distinguished old Italian family is in itself an honor and may have far-reaching influences in both countries.

* * *

Baron Haddenhausen Von dem **Bussche is** First Secretary of the German Embassy, on the staff of Baron Von Sternberg.

Baron Haddenhausen is a trained diplomat, having been Second Secretary to the German Embassy in London, previous to his present assignment. He went to London from Cairo, that being his first post, which he filled so satisfactorily that he is quite in the line for rapid advancement.

This is the Baron's first visit to America, but as he is perfectly familiar with the English language, he welcomes his new post, and is proving an able successor to the genial Count Quadt.

The Baron has a most efficient aid in his wife the Baroness Haddenhausen Von dem Bussche, who is one of the most charming of the foreign colony matrons, and as delightful a hostess as she is a welcome guest.

She is exceptionally talented, and those who converse with her are always fascinated by her attractive personality.

Baroness Haddenhausen comes from a noble old family, some of whom have made their home in this country.

* * *

Princess Auersperg of Prussia is the daughter of a New York millionaire. She is one of the very few American heiresses who have married German nobles, whose titles are found in the Almanac de Gotha.

The Princess is superbly beautiful, still quite a girl, and immensely clever. Had she been born without wealth, her beauty and glorious voice would have easily won her a fortune in grand opera.

She is so charming and unconventional that she often charms the poor villagers on her husband's estates by singing to them when out on her rambles among them. Naturally they adore the American Beauty.

She is a great favorite at Court, her delightfully democratic manner greatly attracting the Emperor and Empress.

Portrait by Davis & Sanford
THE PRINCESS AUERSPERG.

In the marriage of this beautiful young American girl to one of the nobles, of Germany's princes, there is a charming romance which began while, as quite a child, the princess was at school in Germany.

BARON HADDENHAUSEN VON DEM BUSSCHE.

BARONESS HADDENHAUSEN VON DEM BUSSCHE.

DOG TOWN'S DOMINIE.

(*Continued from page 5.*)

companion was sleeping, that they turned once more to one another for a few words.

"Fact is," Driver Sam began, nodding in her direction, "I don't rightly know anyone up here expecting anything as fine as that, and some way I hated to ask her where she was going. It seems as though the mountains had so many tragedies. Down on the level men just live their days out in peace and quietness,—with nothing to disturb their regular evening's smoke. It's like living on the heights of life. I suppose that one lives too powerfully."

The clergyman looked interested. "You are a philosopher, sir," he ventured, and his voice showed the respect he felt.

"Well," Sam Wooliver answered, "I try to live that way. I find that it is most satisfactory, and I find these hills are great teachers of the way to live."

"And the way to die?" asked the man.

"Yes," Wooliver answered. "Every man worth his salt dies game when the time comes."

The Stranger smiled as though at some inward thought and remained silent.

"We've been having some excitement up here of late," Sam continued. "A band of desperadoes, led by the meanest man that ever trod these hills. I've been a-wondering if we should chance to see anything of them."

Was it a ruse that the shrewd driver was trying, or was it really an anxious look that he turned upon the man by his side? Beyond a slight uplifting of his head, however, the clergyman betrayed no concern.

"What is the nature of their attempted amusements?" he asked drily, wrapping his overcoat closely about his chin and fumbling at the top button with his gloved hands.

The driver laughed. "They tried the little game of holding me up two nights ago," he answered, "but they chose the wrong part of the road, and failed, of course. It was too bad, too, for I had a pretty rich mail. I have been carrying back the returns for the miners lately. It saves them a trip to the city, and they know it is as safe with me as with them. I am wondering if they will try it on to-night."

His emphasis on the "will" made the occupants of the coach lean forward, and the girl on the seat with himself sat bolt upright. "Do you mean," she exclaimed, "that there is any danger of a real hold-up?"

"That is my meaning," he said bluntly, "although I did not mean you to hear it." He looked uneasily over his shoulder at the seat behind. The girl had leaned back with a little tired laugh. They traveled on in silence again until the way became steeper and the giant trees seemed determined to close in about them. On one side they swept away with the mountain up into the sky. On the other they fell down into an unknown depth. The girl shivered and shut her eyes. The driver peered into the darkness ahead, his face suddenly grown sober and tense. The man at his side sat with his face in the shadow, one hand thrust, as though for warmth, in his coat-pocket. Suddenly, with a jerk that threw the passengers from their comfortable positions, the leaders plunged to one side. Before Driver Sam, his face gone suddenly white, could realize what was happening, the clergyman was whispering, "Cover the men in the back seat and give the girl the reins."

She heard, and reached her hands for them, thanks to her country breeding. Driver Sam wheeled about in his seat and the men at the back of the coach cowered back as he called them by name. A low cry from the girl startled him, but he dared not take his eyes from his prisoners. "What is it?" he asked of her.

"Oh," she said, in her low whisper, "you should see him. He is creeping along the tongue and clinging to the harness and has reached the leaders. Oh, it is so dark that I can only see a shadow now, but he must be near them. They will kill him if—oh," she cried as a shot rang out in the air, clearly and distinctly. "They have seen him."

Inside the coach the heart-throbs could almost be felt,—the breathing could be plainly heard. Then a second shot rang forth,—the man in the back seat dropped with a groan. Driver Sam's rifle was smoking. The girl shivered slightly, but made no sound. It seemed an age, but it was only a second before another shot rang out.

Driver Sam clenched his teeth. "The horses," he said. Only he of all the number knew what it might mean to them if their means of getting up the steep bend before them should be taken away.

"Give me the gun," the girl said sharply. "If the horses should start I could not guide them."

He did as she bade him, unquestioning. Possibly he realized that she would do her part since she had the courage to think of it at that time. He breathed a prayer of thanks for his passengers and turned to the front. He heard the scramble in the bushes and then, without warning, the leaders plunged ahead. It was some little distance before he could control them and they had reached a level spot. There he drew in and quieted them and looked about for the clergyman. How he wished for daylight, as he realized that he dare not let the girl release her vigilance nor dare he leave the coach full of passengers alone, while he went back with the lantern to search. He was a man of resource, but for once he was at a loss. And as he was about to give it up he heard a call.

"You're a brick, old man,—have you a light?"

Before Wooliver had a chance to recover from the sudden reaction, the man was beside the coach, breathless but resolute. "I am afraid I have killed one of those brutes," he said. "And it would be wiser to take him with us. But I must have a light and some help."

"No one here you can trust," Wooliver said shortly. "There's only those men in the back seat and the woman here with the child, and she can't be of use. There's the girl, but she,——"

"I can go," she said, "if you can manage without me."

She handed him his revolver without a word and climbed down over the wheel on his side near the embankment. "Take the lantern," he said, knowing that without it they might take a false step over the precipice. Then he waited in the silence and the total darkness, straining his eyes and ears in his effort to detect treachery anywhere. Presently, however, he heard them returning slowly, and some one was groaning.

"Pretty badly hurt." Higginson's voice was low and his tone not quite so hard. The woman with the child moved away to the further side of her wide seat and Wooliver leant his great strength to the task of lifting the wounded man. It was a painful thing for all; but when he had been made as easy as was possible, the girl swung the lantern into place beside the coach-step and climbed slowly back again to her place. Higginson followed more rapidly.

"Drive away," he said. "The man may die any moment, and they may follow."

"How was it?" asked Wooliver, as they started ahead. "I could not see a thing. If it had not been for this girl, the whole coach full would have been rolling down that embankment. She took the gun just in time."

"We may thank the Lord for our escape, then," Higginson shuddered. "They had chosen the most dangerous ledge in these parts and were grouped ahead of us, trusting, I think, to the backing of the horses to plunge the coach down the embankment. Those fellows on the back seat were confederates. I knew them when——" He stopped suddenly and looked away and his eyes twinkled.

Sam Wooliver, the bravest man in the whole Sierras, looked around with an expression of wonder. "How in the world," he began.

The other waved his hand with a peculiar gesture. "Knowledge of human nature, I suppose," he said. "I am rather suspicious, and, like a woman, have intuitions. Besides, they had guns. I saw them in their pockets before they got in, and I wondered that peaceable citizens should want so many firearms on the same seat."

"But how did you learn to carry a gun yourself, to walk a pole in that way, and cling to a harness while you shoot a man with the other hand? I did not know that such things were necessary in your peaceable profession."

"You learn that, my friend, after you have led a prayer-meeting in Texas where one has to take forcible possession of a barroom and hold the audience with a brace of pistols to keep them from leaving while you are in the midst of prayer. That would be difficult for the man who did not know his prayer-book thoroughly, for it takes two hands for the guns, and all the eyes one has."

Driver Sam whistled. The vision of the sudden disappearance of the last clergyman that ventured into Dog Town was leaving him. He began to think that there might be some fun in store for that lawless place.

"To be sure," the Stranger went on, "I would rather be at peace with all mankind; but it really is too much trouble to keep it up."

The girl looked at him quizzically and a certain sternness was plain on her face. "If men would only curb their lawlessness," she cried, "we would not have such scenes as occurred to-night. What can the world be coming to if clergymen turn brigands."

Higginson sighed with a half smile of enjoyment. Then he pondered a moment. "I came into the world not to send peace, but a sword," he quoted. "Now, where would you have been, Miss Ingratitude, if I had stopped to pray back there on the roadside instead of giving the fellows some of their own medicine."

"Where you'll be when those Dog Town chaps get hold of you, Parson," laughed a brutal voice from the back seat to the accompaniment of the groans from the wounded man.

The girl turned white. Sam looked back with an angry scowl on his face, but the Parson laughed.

"It is just possible, my friend," he said, "and then again it is not. Besides, you are very rude. We have not addressed you for sometime. The next time you speak the ladies will have to excuse us if we address you in a different way."

He glanced at the still frowning driver, at the pale face of the trembling girl, and then sank back into his high coat-collar and closed his eyes. The coach lumbered on up the steep roadway, creaking and groaning. The horses paused now and again for breath and the hissing of the brake and the moans of the wounded man were the only sounds. Presently the gird shuddered and turned to the driver.

"Couldn't we do something for that man?" she asked. "I see no lights anywhere and he is suffering horribly."

(*Continued in April number.*)

The Story of a "Star."

THE home life and doings of people who, by reason of their distinctive individuality and public achievements, have become dear to us, is always interesting and becomes doubly so when they relate to a beautiful and talented prima donna. The story of "Miss" Grace van Studdiford is a romance in real life; one of those idyllic pastorals of domestic felicity that are, alas, too rare in these degenerate days.

Miss Van Studdiford was born in North Manchester, Indiana, her people being strict Methodists who were naturally much opposed to their beautiful daughter using her musical talents for anything but church work; but they later became reconciled and are justly proud of their daughter.

Almost seven years ago Miss Van Studdiford was with the Bostonians in St. Louis, having then been only about six months in the profession, when one day the husband of her friend, Miss Jessie Bartlett Davis introduced her to the young society man, who soon after succeeded in winning her heart and hand. Mr. Van Studdiford's people, although natives of

THE "STAR" IN A "REFLECTIVE" MOOD.

New Jersey, have resided in St. Louis for many years and are of the fine old Dutch stock that laid the foundation for the greatness and wealth of this country. They are wealthy and prominent people in St. Louis, owning many fine horses and dogs, of which Mr. Van Studdiford is very fond. The young bride was as wise and tactful as she was beautiful, and realizing that a man must find a true companion in his wife if she would be to him what every woman desires to be—the only one to fill his life—she at once set about to learn such things as interested him, so as to share his pleasures and pursuits. She had been brought up in such a Puritan atmosphere, that horses, sporting dogs, cards, billiards, etc., were to her parts of an unknown land, which she at once proceeded to explore and become well acquainted with, and it was not long before she had mastered the situation. Being a woman of fine courage she soon learned to drive with perfect poise, even the most mettlesome horses, and can now break in a colt as well as her husband. They own many beautiful horses and dogs, among the latter some magnificent Great Danes, of whom they are very fond. This ideally happy couple have built themselves a magnificent home in St. Louis; the site they selected

THE MAGNIFICENT SALON AND MUSIC ROOM.

is one of the most beautiful and picturesque in all that region, overlooking the Créve Cœur Lake ("Dead Heart" Lake) and commanding the unrivalled panorama of the Florissant hills and valleys.

The house is solidly built of grey stone with a frontage of one hundred and twenty-five feet; the principal rooms are all very large, space and vistas being one of the artistic fancies of Miss Van Studdiford. The sitting-room is quite a hall, the rafters and all wood work being in dull black; and carpets, walls and furnishings in a soft, dull, green, rich and restful to the eyes. The fireplace and mantel are of black wood richly carved.

One of the many interesting pieces of furniture in this salon is a beautiful Louis XI armchair,—it appears on the right of the picture—which belonged to Mr. Van Studdiford's great-grandmother and is, of course, highly prized. Another very interesting treasure is the magnificent carved teakwood cabinet on the right, which was a wedding present from one of their numerous friends.

In the "red chamber" stands one of the most beautiful of old four-post bedsteads, which also is an heirloom from the "Great grandmother." The draperies and wall coverings of this room harmonize with the period of the furnishings; they are of white chintz scattered with big red roses.

Mrs. Van Studdiford's own room is decorated in Delft blue, shading to the softest grey-blue tones on the walls and in the carpet, the ceilings being of the same chintz as the draperies. The deep, low-ceiled "Queen Anne" window is draped in white and blue and fitted with a deep, comfortably pillowed seat. This "snuggery," as its fair owner calls it, is altogether a place for comfort and rest.

MISS GRACE VAN STUDDIFORD'S ROOM; IN DELFT BLUE.

FEAR VERSUS EMANCIPATION.

YEARS ago it was considered womanly for a woman to show fear and timidity, and women who were fearless and intrepid were considered "bold." In a boy the contrary disposition is always cultivated, and even if the little fellow is naturally timid this is soon laughed out of him by his companions. The times, however, are changed, and fear is now no more looked on as a necessary attribute of a well bred woman, as is the "back board" the means of giving her an upright carriage.

Many people, including eminent physicians, look on fear as a disease, in fact consider it the root germ of a whole brood of evil conditions that infest the human mind and body; apprehension, worry, anger, jealousy, etc., being some of its progeny.

The action of fear on the human body is curious. It will paralyze the muscles, depriving its victim of the power of movement or speech, as has been terribly illustrated in the needless sacrifice of life in the Chicago theatre fire. To cite one instance, that of Miss Reed, the actress, who, absolutely through fear, was paralyzed in mind and body and burned to death when her companion, who heroically tried to rouse and save her, escaped by keeping her wits about her. People call this "presence of mind," and it is rightly named, because fear destroys the mind and prevents its working. One might think that fear was also a product of mind, but as mind is the Divine in man, this cannot be; it is, therefore, an entirely negative state, due to sub-conscious conditions of the brain.

In a few hours fear has been known to turn black hair white; and indeed in not a few instances it has stopped the action of the heart, resulting in death.

Fear takes various forms with various people. Some fear one thing, some another. Some people have an intense fear of certain diseases, and, not infrequently this very condition of mind, because of the picture constantly presented, eventually results in the dreaded sickness.

By reason of their training physicians are peculiarly free from this form of fear, hence they are more immune than others from contagious diseases. But a doctor in London had a morbid fear of spiders, and when stung by one became so ill that his life was barely saved. Fear of this description is really a mono-mania. Many celebrated men have peculiar fears. A gentleman who is well known for his splendid courage, fearing no man or any condition of danger or catastrophe, has a real fear of dogs, snakes and spiders, and would rather face a regiment alone, or enter a burning house than encounter one of these reptiles, and would have to kill any dog that seemed to menace him in sheer self-defense, whether the dog meant to harm him or not. Yet this man would tackle a mad man with the utmost coolness.

Fear can become so excessive as to show a semblance of courage, but it is the love of life expressed through fear. Yet the steady glance of a *fearless* eye has often cowed a savage beast.

Fear depresses the vital forces and leaves the sufferer in such a negative condition that he is an easy prey to any epidemic that may be abroad. It is a fact that in times of great scourge more people die of fear of the disease than of the sickness itself.

The fear of accidents is a most prevalent form of this malady. The apprehension of being run over, thrown from a vehicle or crushed in a railway wreck makes a walk, or drive, or journey a terrible torture for many women; yes, and a few men. Some women are in a state bordering on hysteria during the whole period of a railway journey, although they will pass through a tempest at sea without the least fear; while in others the feeling is just reversed. There is very little real knowledge yet that throws light on these conditions of the human mind, for in the *human* mind they do most certainly originate, whether consciously or subconsciously.

In very many instances some special fear can be traced to injudicious treatment of the victim as a child. And in others it is an inheritance of pre-natal conditions. This last is the most difficult, as it is the most cruel form of the malady of fear and is the foundation of untold misery to its possessor, throwing a gloom over the whole life.

Children are so plastic, so impressionable, that a thought of fear, a picture of possible disaster once implanted in the young mind feeds on all that comes in its way, and builds up in the growing brain a very "Castle of Despair."

Frightening children with terrible threats and stories of hobgoblins is a crime! Putting the poor helpless little things into dark closets is enough to drive a timid child insane; and at the very best establishes in the young mind such a chronic fear, that it lives thereafter in a continued state of nervous apprehension, which weakens its faculties and stultifies its sensibilities in the right direction. Such a child *cannot* learn its lessons well and then probably gets more punishment for "stupidity."

Some people do not hesitate to talk of horrors in the presence of children. The young ears greedily drink in every word, though they may not seem to be listening, and a picture is imprinted on the young brain that later is reflected in his life in some subtle form of fear.

We do not sufficiently realize the tremendous potency of mental suggestion, especially in the training and education of children.

Fear of any kind, if yielded to, will grow upon one, till it becomes a habit or a more or less pronounced form of monomania. Just as soon as one realizes that fear of anything holds the mind it should be *reasoned* with, either in ourselves or others; and in the case of children the most gentle, loving, sympathetic reasoning and *proof* of its absolute causelessness should be demonstrated.

It is perfectly true that in this life we are every moment, sleeping or walking, surrounded by innumerable *possible* accidents. The best precautions cannot avert the unforeseen, and most truly "in the midst of life we are in death." But what then? Does *fear* ever avert a catastrophe? Never; indeed, on the contrary, it frequently precipitates a disaster from the inability of the fear ridden brain to meet and calmly plan to overcome the emergency.

The love of life is really at the root of the fear of death, and yet experience shows that when we really come to the "Valley of the Shadow," it is not filled with terrors, but the gates once open all regret is left behind. Then why should we fear? It is best to *face* our fears no matter what they are. It is of no use to try to ignore them, they will only bide their time and jump on us when they get the chance; no, the *germ must be pulled up by the roots*, if we want to be free of the disease. Worry and fear are twins; if you destroy the one the other will vanish also.

There are mental weeds as well as those that choke our garden beds, and the garden of the mind must be kept free from noxious growths that the flowers of true life—peace, health and happiness—may thrive and bloom.

Horace Fletcher says: "The natural evolution of the emancipated mind is dominant, calm, varied by reasons of exaltation, but never by depression." "Surprise is also greatly modified and one is less liable to become startled by unexpected sights or noises. Temperaments may differ, but Emancipation strengthens all." Again, he says:

"The emancipation of woman would mean the emancipation of the race, because women are the greatest sufferers from apprehension."

Practice "Emancipation" in small matters in time of safety, then it will prove your help and savior in time of stress. The *habit* of fear will overcome mind in time of peril, therefore, make FEARLESSNESS the habit of your life.

STAGE CHAT

HENRY W. SAVAGE has conferred a great boon on a multitude of music lovers by producing grand opera in English with a superb company, his corps of principals including twenty prima donnas, tenors, baritones and basses. There is a great singing chorus of all American voices for the first time in the history of grand opera.

The season opened with "Otello," Miss Gertrude Rennyson singing the title role. This charming and beautiful soprano recently received from friends in Milan, in Giuseppi Verdi's own handwriting, an original MS. copy of the famous "Willow Song" sung by this artist in the opera "Otello." "Carmen" will be given with Miss Marion Ivell, the phenomenal American contralto as the picturesque heroine. A magnificent crimson rose, cultivated in Miss Helen Miller Gould's conservatory, has been named in honor of this brilliant prima donna. Miss Ivell studied under the best masters in Paris, and has had splendid success since her return to America a couple of years ago.

During the season two operas will be given every week, each with a complete equipment of scenery and costumes, and a large orchestra. In this way every rendition, no matter where given, is complete in all its details.

SCENE FROM VERDI'S "OTELLO."
GERTRUDE RENNYSON AS DESDEMONA.
MARION IVELL AS EMELIA.

To have seen Miss Henrietta Crossman in the drama of "Sweet Kitty Bellairs" is something that one desires to remember. Miss Crossman is herself most delightfully satisfying in whatever she presents, but especially so in this romantic story of Gainsborough days, the days of true gallantry and gorgeous costumes for men as well as women. The story has a brilliant setting. "Kitty" is a young widow who "lodged" in proverbial "Bath," and through many intrigues holds her own to the happy end, which occurs in a rain storm.

Mr. Belasco has the happy intuitive faculty of always selecting winning plays, and the right people to represent them. "Sweet Kitty Bellairs" is merely another of his brilliant successes.

MISS HENRIETTA CROSSMAN
AS "SWEET KITTY BELLAIRS."

MISS EDNA WEST
IN "THE MEDAL AND THE MAID."

"Mother Goose," the great Drury Lane pantomime, has taken New York by storm. One associates the Mother Goose stories with children. It is a treat to take a child to see this wonderful spectacle, but it is an equal treat for the elders. There are possibly 300 persons in the cast, a hundred pretty girls appearing on the stage at one time. "Mother Goose" is capitally given by Joe Cawthorne, and Walter Stanton as the "Goose That Laid the Golden Eggs" keeps the fun going. Miss Viola Gillette as "Colin" is a very fascinating laddie, graceful, vivacious, and piquante.

Miss Edna West is one of the principals in "The Medal and the Maid," a brilliant musical comedy, which promises to become as great a success here as it was in London. It is replete with charming songs, and most beautiful costumes, not only of a scenic character, but showing notably exquisite toilettes.

The opening scene is a young ladies' school at Cannes, on the occasion of the annual prize distribution, when the guests appear in exquisite toilettes, among the no less charming pupils. Later they are all transferred to an island pirate hold, which gives scope for displays of another kind, among which is a group of beautiful flower girls.

MISS VIOLA GILLETTE
AS "COLIN," IN "MOTHER GOOSE."

THE SPIRIT OF THE SWEET WATERS.

(*Continued from page 4.*)

ces with an impervious veil. The ladies of this "Sacrificial" picnic, owed both their painted faces and their broidered robes, their jewels—d their toes. Now came the swart priestess and seized the two fowls t were to be sacrificed for the omen. I turned my eyes away, I could t see her kill the poor birds.

When next I looked, they were floating down, all bleeding, on the ppling bosom of the streamlet; and anxious eyes looked; and eager rs listened for the word of fate.

Zurah, the Sorceress, looked with keen eyes along the crimson track; o sound but the bird's song overhead disturbed the silence. Zurah spoke ne word—just one, and all that gaudy crowd were jumping, singing, ughing, round the little woman, for whom the word meant Joy.

(The Jews, as well as the Moslems of the East still practice many pagan ites; but employ negro or other foreign soothsayers or magicians to perform the ceremonies; divination; sacrifice; dancing out devils; and other even more questionable rites.)

A couple of bare footed, fat negresses, had meanwhile run down to where a bush stopped the course of the dead chickens.

They picked them up, and laughing, ran to a little plateau above; where "Cook" had already several more in preparation for the day's feast. She glanced at the feathered victims askance; as though there was something uncanny about them.

As I descended the rock-cut steps, music greeted my ears.

Our party had been increased by four gentlemen, relatives of some of the ladies; these were now discoursing not at all disagreeable music, though the instruments were very primative.

One had a "Darabookah," a drum of earthenware in form like a vase; another played on a flute made of a bamboo reed; the third had a "Genebrah," a little lute made from a half cocoa-nut, with only two strings; the fourth had a large handsome lute, and played well.

The Darabookah is a very ancient instrument, being the Drum of Tophet used for the Sacrifices to Moloch.

The heroine of the hour had been conducted to the bath, whither I followed her. She was already disrobed, and in the basin; two ladies held her hands, thus keeping her in a standing position; her eyes were closed, and she gently swayed to and fro to the measure of her own low, sweet song, accompanied by the musicians below, her friends scattered white flowers on her long black hair, as it floated on the surface of the water; while others sprinkled perfumes over her.

After ten minutes of this picturesque ceremony; she was drawn up from the water, a large soft shawl flung around her, and her friends proceeded to array her, in an entire fresh set of garments, brought in a large basket, on the head of one of her black maids.

When she at length emerged into view, she was, indeed, resplendent. Her robe of dark blue velvet, stiff with gold work, was open at front and sides, to show the full pink silk trousers, brocaded with gold, a vest of pink satin, studded with gold and seed pearls, was left open, to show the Kamise of white silk edged with silver, the sleeves of which fell below those of the gown; the waist was confined by a rich white silk girdle, and a pair of enormous jewelled clasps. Her hands and feet were artistically stained with henna; tiny shoes embroidered like the vest, covered her toes; golden bangles that tinkled as she walked encircled her ankles; "rings on her fingers," and "bells on her toes;" bracelets on her arms, and many rows of pearls around her throat.

On her head were several handsome kerchiefs, bound on with a bandeau of jewels, in the form of flowers.

Her cheeks and lips were painted red, and her eyebrows pencilled in one long line from temple to temple.

Except that her hair was hidden, as a married woman's must be, she was dressed and led forth, as a bride.

The men kissed the fringe of her headkerchiefs; the children kissed her hands; the servants kissed the hem of her robes, and her lady friends kissed her on either cheek, amid tears and laughter, and very much chattering.

I was assured that these predictions seldom fail in fulfilment, consequently the mystic "Spirit of the Sweet Waters," is held in great veneration.

The all important ceremony being over, the other ladies "took the bath." These also had each brought a basket with a "change of raiment," and presently appeared in all their splendor.

A servant next presented coffee, which was most welcome to all. For the purpose of carrying cooking utensils and viands, several donkeys with paniers on either side, had accompanied the party. The earthern fire vases, and charcoal, were easily portable. All their arrangements are quite simple, primitive and picturesque.

When all the company were assembled, a large tent was formed by tying shawls together and attaching them to the trees; a carpet was spread under this gay awning; and seated there, the ladies formed themselves into a circle, leaving a clear space in the centre.

One by one they stepped to the middle, and danced to the measure of the music; in the slow undulating fashion of the East, the feet keeping time, the body and arms, even to the finger tips, portraying the very rhythm of motion. (Delsarte has transplanted something of this rhythm of motion.)

As the dancing proceeded some lost the solemn restraint that had thus far characterized their manner; and the evolutions became more animated, yet still they did not move from off the rug.

One very beautiful young girl, danced a sort of Scarf dance, with the long black gauze veil which composed her head-dress. She held this in such a manner that it formed circles and loops all round her; her long hair which was tied all over with jewels and coins, fell like a mantle to her knees; her little henna dyed feet were bare; and her ankles and arms were covered with tinkling bangles. She made a most beautiful picture.

It was a fascinating sight, and made one almost pardon Herod for his rash promise to his step-daughter.

Dinner was then brought down, and the appetizing fare enjoyed none the less by us, because, like our hosts, we ate with our fingers; and used a substantial piece of brown bread, in place of a plate.

After dinner we had some more music, and "Story telling," and just as the sun began to slant, we took the path citywards.

We reached the gates only just in time before they close; and once within, turned to see the sun set as we had seen him rise, from the glorious heights of Constantine.

THE END.

* * *

THE BELT OF ORION.

YEARS ago, in the quaint old town of Falmouth, on the rocky, dangerous southwestern coast of England, a little girl of about nine years old might have been seen wandering through the green summer lanes, side by side with a tall emaciated-looking young man on crutches. The child was a lover of nature, and as her companion was well versed in nature's lore, these rambles were a source of great pleasure to both.

The little maid made a practice of going to the "Sailors' Home" to read to the poor fellows who were brought there. One day the good chaplain led her to the bed of a badly injured patient, to whom she read. Naturally he asked her name, and when she told, recognized it as that of an old-time friend of his father's; and begged that he would come to see him. Mr. Krauss was at once grieved and delighted to recognize in the poor young fellow the son of his old friend, and as soon as he was well enough to be moved, had him transferred to his home.

Thus it came that the little Marie was the constant companion of the convalescent, and they became much attached to each other.

Time passed, and with the late autumn Adolph Küssner felt able to return to his work, and obtained a berth as mate on a vessel going to Rio de Janeiro.

On the evening of their last ramble three bright stars attracted Marie's attention. They were quite near together in a straight line, and formed what is called the "Belt of Orion."

Adolph told little Marie all about the constellation, which contains many stars, and that even if adrift without a compass, if a sailor saw those stars he could find his way over the ocean. And he bade her take the three stars as a remembrance of him.

The next Easter eve little Marie was in bed, but wide awake, waiting for "papa's good-night kiss." "Papa" came in, and after kissing the waiting child, went out leaving the door a little ajar. He was hardly gone when the door was pushed gently open and Adolph came in! He was without coat or waistcoat, but around his neck under the collar was a red tie. He came softly and smilingly towards Marie's bed, which stood beside the fireplace, holding his hands out over the cheerful blaze, which illumined the room. He looked happily down at the child, but said nothing. She did not feel surprised, it seemed so natural to see him. Then nodding gently he passed out of the room.

Next morning Marie asked at breakfast, "Where is Adolph?" "Adolph!" said her mother, "what are you talking about, Marie?" "Why, he came in just after papa last night, and warmed his hands, and smiled and nodded, and went out again; I suppose he is in his old room." Thinking this just possible, Mrs. Krauss went to see, but the room was empty, and no Adolph was to be found.

Two months passed, the incident had been put down to a child's imagination, when a letter came from the German Consul at Rio de Janeiro, stating that on such a day (the day little Marie saw him) Adolph Küssner had died of yellow fever in the hospital there! Enclosed was a letter written on his last voyage, to his dear friends, a letter filled with gratitude and hope.

A. B. Y.

PROMINENT SOCIETY WOMEN

MISS ESTELLE PIZZINI, A RICHMOND BELLE.

Miss Estelle Pizzini is the youngest and only unmarried daughter of Captain Andrew Pizzini. She is an exquisite young beauty, as indeed are all of these beautiful sisters. Her eyes of deep blue, and wavy chestnut hair and creamy complexion, are only a small part of her charming personality. She is an intrepid horsewoman and has carried off several blue ribbons at the horse shows.

Miss Pizzini is an enthusiast at golf, and delights in most athletic sports. She is also a fine musician, playing well several instruments, and sings charmingly in a melting mezzo soprano voice. She has been much abroad, and her beauty and accomplishments make her much sought wherever she goes.

Miss Pizzini will be married in April to Mr. George Everett Sprague of Lynn, Mass. He is a member of the Algonquin and other exclusive clubs, and belongs to one of the oldest and wealthiest of New England families. He is an enthusiastic automobilist and owns some splendid machines. Miss Pizzini is traveling at present with her sister, Mrs. Paul.

Mrs. Alexander MacAdam Paul is another of the beautiful Pizzini sisters. She is an acknowledged society leader, her gorgeous beauty, her magnificent voice, and many other besides musical talents, placing her easily in the foremost rank. Captain Paul is a well-known club man and prominent in the financial and industrial world.

Captain Andrew Pizzini, the father of these most charming ladies, is the descendant of a distinguished Corsican family, and served gallantly through the Confederate War, being wounded in the famous charge of the Virginia Cadets. The daughters inherit their beauty from their mother, who still retains much of her youthful charm. She is a most accomplished lady, and her charities are untold. Captain and Mrs. Pizzini are ideal Virginians, the family home being in Richmond.

MRS. ALEXANDER M'ADAM PAUL.

Grecian type of face, with the Cupid's bow lips. Miss Conrad is a great favorite with all, being ever a leader in any enterprise, be it for charity or amusement.

Portrait by Davis & Sanford.

MISS VIOLET HOUK OF WASHINGTON.

Miss Violet Houk is one of the loveliest of Washington's young social set. She is the daughter of the late Leonidas C. Houk, for many years Tennessee's representative in Congress, and an acknowledged political leader in the South.

Miss Houk is one of last year's "buds," having just previously completed her education in Paris. She was considered the greatest belle of the West Point Commencement Ball, to the great delight of her friends. She is a most ingenuous young beauty, very talented, vivacious and witty.

Miss Violet Blossom Conrad, named by her warmest friends "The Army Belle." She is the daughter of the late Major Conrad, of the Adjutant General's Department. He served in the Spanish War at the head of his regiment, and distinguished himself with conspicuous gallantry. He was taken ill and died on his way home, being buried at sea, cutting short a brilliant career.

Miss Conrad is her father's "own daughter," tall and straight as he, a beautiful blonde, with a rarely perfect

Portrait by Davis & Sanford.

MISS VIOLET BLOSSOM CONRAD.

A MOTHER GOOSE PARTY

BY RAY TRUM-NATHAN

THE twins were going to give a party. Mamma and papa had both consented, and, better still, were going to help them entertain their young friends in an altogether novel fashion.

Their birthday fell on St. Valentine's Day, which was also the date of their party. Violet and Valentine, as they were named, respectively, resembled each other as much as two cherries on one stem; but, since Valentine had become the proud possessor of a pair of trousers, one could now easily tell them apart.

But, to return to the subject in hand; the all-absorbing one of the twins' waking hours—the party. There were just six little couples invited, as mamma did not consider that they could do justice to more. The children were full of importance, for you must understand that this was to be their very first party. So when mamma got out the pens, ink, and paper, and helped them to spell names and addresses, to say nothing of pasting on real stamps, you can imagine how dreadfully grown up they felt.

Violet thought parents should give their little children easier names to spell. But, to return to the invitations. First of all, papa brought them a "Mother-Goose" book, from which they carefully cut the picture of "Little Bo-Peep" and pasted it on a sheet of notepaper, and then they wrote their little friend's name underneath, and added: "'Bo-Peep' is requested to come in proper costume, and try to find her Valentine, 'Little Boy-Blue.'"

The latter in turn was politely told, in his invitation, to find "Little Bo-Peep." "Jack Spratt" was ordered to search for his famous wife, and the other "Jack" was to come and help "Jill" carry her pail of water; and so on, each little guest being assigned a partner according to Mother-Goose and her world-famous little folks. Well, Valentine's Day at length arrived, and early in the afternoon all the little guests made their appearance. Such laughter and chatting was surely never heard before. As each little mite stepped forward, arrayed in the quaint costume of "ye olden day," papa stepped forth from among the draperies, dressed in paper from head to foot, over which were pasted pictures clipped from the well-beloved nursery rhymes known to every youngster in the land. Presently, to their delight and astonishment, "Mother-Goose" presented herself, armed with the traditional broom-stick, and crowned with a queer-looking conical cap.

As she entered, "Father-Goose" blew a shrill blast upon a trumpet he had slung across his shoulder, and immediately the former wielded her broom with such good effect that in less than a jiffy she had swept all the children into a corner, except the twins, who impersonated "Jack" and "Gill." These two were swept out together and told to remain until called. Then "Father-Goose" produced a small pail filled to the brim with candies and carefully hid it behind the couch, telling the children that when Jack and Jill appeared, to cry "hot," or "cold," according to their nearness or remoteness from the object of their search.

Presently the twins were called and informed that they were to hunt for their missing property, the pail. Soon shouts and peals of merriment, mixed with cries of "hot," "hot"; "cold," or "freezing," resounded through the apartment, as the perplexed and bewildered twins attempted to locate the hidden pail.

After a long and vigorous search, Violet found it, and with Valentine's help holding it triumphantly aloft, papa and mamma scattered the contents in a sweet but sticky shower among the little guests. After the noise and excitement had subsided, "Mother-Goose" again swept the entire company into another room, and each little lad blindfolded his partner, and "Mother-Goose" tied the kerchiefs over the little boys' eyes. When all was in readiness, "Father-Goose" blew a terrific ta-ta-ra—call to arms; upon which all the children trooped in, and then ensued a delightful time, as each child hunted about to find her partner. And many were the laughable incidents caused by the mistakes they made. And later, when wearied with play, and just a wee bit hungry, they were marshalled into the dining-room, yet another surprise awaited them. After the nuts, fruits, cookies, and candies had suffered the fate of all good things, utter demolition, they were served with ices formed in miniature reproductions of the quaint little folk they themselves represented, so cute and sweet that the children thought it a pity almost to devour them, but, despite their sweetness, they were eaten, and enjoyed, too.

SCENE FROM "MOTHER GOOSE," NEW AMSTERDAM THEATRE.

After eating and resting the little merrymakers returned to the large parlors, where another game was arranged for them; this was "Bo-Peep." In this case "Bo-Peep" is blindfolded and has to catch the other children, who try to be very quiet and tip-toe around the room; but "Bo-Peep" manages to catch first one and then another, who are then put in the "sheep-fold," which is made with chairs turned back out, in a corner of the room. But when she manages to catch "Little Boy-Blue" he has to take her place till all are caught and put in the fold. Then "Little Bo-Peep" led them in a march around the room, singing the nursery song of "Little Bo-Peep" and her sheep. At length, sleepy but happy, they departed for home, one and all declaring that the party had been lovely, "mother-goose" was a dear, "father goose" a darling, and "Jack and Jill" too sweet for words.

STAGE CHAT

MISS BERTHA GALLAND AS "DOROTHY VERNON OF HADDON HALL."

The Girl From Kay's is full of bright breezy fun and tuneful lyrics, and it is staged elegantly. Sam Bernard and Miss Hattie Williams sustain the star parts. Miss Williams is always vivacious and charming, her gowns being gems of sartorial art. Sam Bernard is a host of laughter in himself.

MISS ELEANOR ROBSON.

The romantic comedy success of the season is scored by Bertha Galland in "Dorothy Vernon of Haddon Hall," a four act play dramatized by Paul Kester from Charles Major's book of the same name. It is a romantic love story of the time of Queen Elizabeth. Surrounding Miss Dorothy, who is made the central figure in the play, are the grand dames and court gallants of the time, including Queen Elizabeth herself and her beautiful, ill-fated cousin and rival, Mary, Queen of Scots.

Miss Galland is ably supported by an excellent company, the play being elaborately staged and excellently and richly costumed.

"Merely Mary Ann" is a delicious comedy by Israel Zangwill, the title role being portrayed by charming Eleanor Robson. Around a simple, yet novel love story is woven a pretty comedy, of which a most pleasant feature is the excellent character drawing. The part of "Mary Ann," though it depicts a household drudge, is free from vulgarity, and is marked by quaint little eccentricities which Miss Robson delineates with admirable skill. The humor, the unsophisticated innocence and the queer dialect, combine to make a character that is full of original interest. There are some pathetic passages in the story, and these Miss Robson renders with a tenderness and sympathy all her own.

MISS IRENE BENTLEY AS "THE GIRL FROM DIXIE."

Interweaving romance and reality in a manner most unusual, Irene Bentley, who plays the role of Kittie Calvert in "A Girl from Dixie," is enacting a part which to a large extent she has experienced as an actuality, for Miss Bentley is indeed a girl from "Dixie."

In the evolution of the plot it transpires that Kittie is wooed by a fortune-hunting Englishman. Here is another striking similarity between fictitional and real, in Miss Bentley's case. But here similarity ends as Miss Bentley did not marry the fortune-hunting Englishman.

MISS HATTIE WILLIAMS.
IN THE "GIRL FROM KAY'S."

Pictorial Review

SOME DAINTY LINGERIE

Tissue paper patterns of the above illustrations, 15 cents each.

For detailed descriptions, see pages 45 to 49.

124. Night robe of peau de crêpe or muslin, square yoke of embroidery, bands and lace insertion, insertion bands running to waist. Wide open bell sleeve with insets of lace and embroidery, lace edging, tied with ribbon bows, bows each side of front.

125. Moderate ruffle drawers edged with lace, flounce headed beading and ribbon.

126. Petticoat chemise of lawn or India silk, tucked yoke with insets of embroidery or lace, ruffles to match. Frill on hem matching yoke.

127. Corset cover for slight figure, composed of wash silk or muslin, frills edged with narrow Valenciennes lace.

128. Umbrella ruffle drawers of muslin, insertion and lace edged frill on flounce. Suitable for slight figure.

129. Night robe of muslin or thin silk, deep shoulder cape edged insertion and lace, deep falling cuff to match.

130. Corset cover and skirt in one, of fine muslin with lace insertion; tucked embroidered flounce. Bows of ribbon.

131. Bloomer drawers of muslin or wash silk; lace insertion, embroidered tucked frill below knee. Ribbon ties.

132. Simple corset cover, ribbon shoulder straps.

133. Lawn petticoat on deep fitted yoke. Latticed insertions of lace. Full flounce edged insertion and lace.

SHIRTWAIST SUITS.

Pinned paper patterns of above illustrations—waist, $1.50; skirt, $1.50. Complete suit, $2.50.

Tissue paper patterns of waist A666 and Skirt A667, 15 cents each. For detailed descriptions of tissue patterns see pages 45 to 49.

Patterns cut to measure, each, 50 cents extra.

A664. Shirt waist suit of peau de crêpe. The blouse is shirred to a tucked yoke and trimmed with appliqué lace insertion. Sleeve shirred at shoulder and cuff. The skirt is gathered at the belt, with insertion and three deep tucks at the bottom. Worn with a high girdle of soft crushed silk.

A665. Shirt waist suit of summer silk or lawn. The waist is cut square-necked, gathered full over shoulders and trimmed with embroidered bands. The full sleeve has two groups of narrow tucks and forms two small puffs at the wrist, with fall of lace. The skirt is gathered at the belt, and trimmed with bands of puffing and groups of tucks.

A666-667. Shirt waist suit of silk or linen, tucked in groups and trimmed with lace medallions and stitched bands with French knots. The waist is made with fichu effect and deep ruffle over the shoulders. The skirt is gathered at the belt, has two front panels and deep gathered flounce, headed by tucks. Sleeve tucked at wide part and gathered into flat cuff.

A "PICTURE-ESQUE" TALK.

THE PATENT FOCUSING HOOD.

THIS is an age of pictures. The first thing one does on receiving a new magazine or book is to look over the illustrations; and many people take certain magazines for a certain class of illustrations which they cut out and either make up into albums, or have framed and hung on the walls of their apartments.

Very few such pictures are worth frames, very few are suitable for the gilt or beveled frame of wood; yet they are really artistic, the subjects interesting and well executed, being often originally the work of a fine artist; and when hung on a suitable wall are quite decorative. Pictures add so much to the attractiveness of a home, and artistic taste is shown in having them suitable to the room, and its occupant. Children's rooms should be filled with pictures. For this class of pictures there is nothing so nice as *Passe-Partout.* It is in the first place, very inexpensive, if one does it one's self; although a lot of pictures sent to a framer to do come to quite a bill even in *Passe-Partout.* It is neat, and the very best possible style for small subjects, or such as should stand out on their own merits. It is not possible for pictures over ten or twelve inches square, as there is not sufficient strength in the binding to hold the weight of the glass, which should in *all* cases be very thin, but of the very clearest description.

"Passe-Partout" is the covering of a picture with glass to fit, and binding picture and glass together with a narrow paper ribbon, which can be purchased in rolls of various colors, gummed all ready for use. Strong paper or cardboard for the back is also needed. The pictures should be cut or mounted to a suitable size, measuring sides and top and bottom, to have them perfectly true; then the card is cut the same size, and by this you get your glass cut. This is easily procured at a few cents a piece; although with a glass-cutter (or a red-hot knitting-needle) you can rule off and cut it yourself. Take care that the glass is perfectly clean; put the three parts—glass, picture, and back—together; cut strips of the tape the exact size of the sides; moisten the tape over a wet sponge and bind evenly along the top, holding the three parts firmly together with one hand. See that the tape is narrower on the right side than the wrong; press firmly and smoothly down with *clean* fingers. Before putting on the side strips slant the ends, so that you will have neatly *mitred* corners. To have the binding *even,* and the corners neat, is a very important matter. Also the tape must be evenly damped, so that the edges will be perfectly firm.

Rings of several sizes, fastened into double tape straps, come also ready to gum on the back as hangers. In fact, one can purchase for a small sum a complete outfit to do this fascinating work. There is even a dear little machine, costing only a dollar, that will moisten the gummed bands and bind the frame with perfect accuracy, without soiling the fingers!

Once acquired, it is most fascinating work, or rather pastime, and so quickly and easily done that one can soon have every wall in the house charmingly decorated.

One collects so many pictures and photographs, which would cost a small fortune to buy even cheap frames for, while in this way, doing them as evenings' amusement at home, they can all be neatly and suitably framed.

The very stiff cards that some photographs are mounted on will not do nicely in *Passe-Partout.* They must be laid in warm water till the picture lifts off easily, pressed between clean blotting-paper till dry, and carefully remounted with smooth paste, so every crease is smoothed out. (A blotting-roller is a good tool for this.) Photographers' paste is best for mounting.

Souvenirs of travel, subjects of literary interest, autographs, pieces of lace, a leaf or flower, are thus preserved and hung up where they afford us constant delightful remembrance. These should all be carefully mounted on heavy mounting paper of a color which will bring the subject out in good relief. Mounting paper comes in a variety of colors, but greys, browns, dark and light cream, black and reds are the most useful.

Oil paintings, however small, are unsuitable for this style of framing; except a new method of oil painting on *blotting paper,* which is very odd, and looks best in *Passe-Partout* or very slender black frames. Dainty water-color drawings are amenable to *Passe-Partout.*

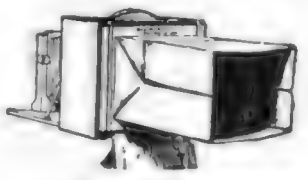
The art once acquired, can easily be made a source of income; as many people have an accumulation of pictures, but have not the time to frame them, and are not willing to spend much on them; these would gladly pay a reasonable sum to preserve these precious mementoes. Besides, it is such a charming means of giving pleasure to our friends; a souvenir made with our own hands is always of infinitely more value to those we love than anything merely purchased can be.

Children soon learn to do this fascinating work; it is an excellent pastime and an education in neatness, accuracy, and the artistic faculties. It is a great fad with the young people just now.

A young lady of our acquaintance cuts out the large colored pictures of men and women that illustrate the covers of the Sunday papers. She carefully cuts around the figures, then mounts them on nice cartridge backgrounds of suitable colors, and frames them in *Passe-Partout.* From the designs on magazine covers, too, she has made the most exquisite pictures; the walls of her rooms are covered with interesting subjects framed by her own clever fingers.

Another amuses herself during the summer—and winter, too, sometimes——taking pictures with her camera; and then, during the long winter evenings she mounts and frames them in *Passe-Partout* for her friends and her own pleasure.

Apropos of photography, a young lady said the other day she had given it up because the focusing cloth "mussed her hair so"! She was glad to find that there is a "Focusing Hood" that is easily adjusted to any camera, and can be carried in the pocket or photo case. It is really much better than the cumbersome old cloth, as it excludes the light more perfectly, and takes far less time to adjust, and, it is very inexpensive. It is such a capital idea that we append a cut of a camera with the "hood" attached. It fastens on the camera very simply and securely and leaves one's hands free to "press the button" instantly. What with this, and the portable "dark room," consisting of a developing box and bath, one can now cross the desert and bring one's pictures home ready to mount.



THE FOCUSING HOOD OPEN

SUCCESS

It is an old saying that "Nothing succeeds like Success," but there must be first of all the elements that make for success, or this cannot follow. The first ingredient requisite to success in anything is Thoroughness. Thoroughness in any one thing must lead to success in that particular line. Another necessary possession is Faith. Faith in the thing we work at, faith in our ability to do it well; and make it a Success.

There are people who have real talent for something, yet lack self-confidence to such an extent that their talent is buried in obscurity.

Courage is the twin-sister of Faith, she dares to Do, and Perseverance is their nurse, who picks them up if they fall discouraged by the way.

Ambition is the spur to Success, and Opportunity is the winged steed; but he has to be watched for and caught as he flies past, or he is gone, perhaps never to return. To some he comes but once, they grasp him and make the most of him, and presently he lands them in a palace; while to some he appears many times, and they idly let him pass, and think there is time enough when he comes again. They do this once too often, and he never returns. Every day, every hour holds the golden opportunity for some one. Watch well; it may be for you.

Pictorial Review

TAILOR MADE SUITS.

Pinned paper patterns of above illustrations—jacket, $1.50; skirt, $1.50. Complete suit, $2.50.

Patterns cut to measure, each, 50 cents extra.

A656. Eton suit of light cloth, trimmed with soutache and ball buttons. The jacket, cut with epaulette shoulder, has a collar and vest of cloth or velvet in contrasting color. The skirt, with inverted front plaits, has a stitched plaited flounce.

A657. Military Eton suit of cheviot, trimmed with fancy braid, narrow stitched straps, and ball buttons. The jacket is cut with epaulette shoulder, and laid in deep tucks at the bottom. The skirt is stitched in deep crosswise tucks and has two front panels and an inverted front plait.

A658. Cloth suit, trimmed with stitched straps and ball buttons. The coat—20 to 22 inches long—is stitched in plaits, cut with yoke and straight front with belted back. The simulated collar is of contrasting cloth, finished with braid. Sleeve shaped in gores. The skirt is cut in eight gores, with inverted front plait, trimmed with stitched straps and buttons.

TALKS TO OUR GIRLS

ON FOLLOWING THE FASHIONS. By "Aunt Clare."

IT goes without saying that every girl dresses just as well as she can afford to, and that is not wrong, although it is wiser to confine one's self just a little within the mark, and keep that trifle to help some poor sister who can barely "dress" at all. Such tiny savings hold the power of much happiness; they will purchase some little dainty accessory that otherwise the recipient would never obtain, and we must never forget that it is only what we *give* with love that is really *our very own.* There, I am sermonizing, and that is what I don't wish to do. I just want to help you, dear girls, to look nicer and prettier than ever, though I know you are just as sweet as possible now.

Most girls nowadays are very handy with their needles; many are quite clever, too, in planning and cutting, and with the help of good patterns, and a sewing machine, "Our Girls" ought to be patterns of neatness, good taste and style.

Now I will tell you a secret: It is more often the sleeves of frocks and coats than any other part that make them look old-fashioned; and yet never did the fashions of the day lend themselves more easily to make an old-fashioned gown over into a quite up-to-date garment. Never discard a garment because it is old-fashioned, unless you are sufficiently well off to be able to give it to some one who will make good use of it.

It is never well to have extreme styles, unless one can have a number of changes. There is always a happy medium. Of course, the girl who can have only one new dress a year must select a style that is as much as possible in advance, so that it will be in good style the following year; but it must be a style that will surely be popular, which extreme ideas never are.

Then, also, she should select as good a material as she can afford, because it will look well longer than a cheap one; and the work should be good, that it may last without needing repair. As to colors; of course quiet colors are always in better taste, but sometimes one may have to select a light shade for some special occasion, as for the marriage of a friend, a special visit, etc.; then the dress will need cleaning for the next season, and although this *can* be done at home, it is very much better to send it to a reliable house and have it come home looking "as good as new." After its second season, it should be dyed, and remodeled so as to bring it up to the prevailing styles. As materials invariably shrink in dyeing, and as young girls often grow, some taller, some stouter, allowance should be made for the subsequent dyeing, when making the dress. Leave very wide seams and a deeply turned-up hem, or put in some tucks, and turn a good piece up in the waist, or leave a long piece below the waist if it is a blouse; and make the alterations, let out seams, etc., before you send it to be dyed.

I know many young women who go to business all day, and yet make their own clothes, and make them extremely well; that is, all except their coats—these are really best bought ready made, and fitted for alterations. There are, however, some little summer coats that are quite easily made, and they are so pretty that every girl should have one or two; and as they can be of inexpensive materials, or to match the dresses, they are quite attainable. These are the little linen, piqué, canvas, pongee or taffeta coats. There is no more work in them than in a shirt waist.

Dear girls, because you see in many fashion books this or that extravagant style, do not think that it is indispensable, and that if you cannot have the "real thing" you will have an imitation. Nothing is ever more charming in a young girl's attire than simplicity, especially if combined with good taste, good material, and good workmanship. Try to be thorough. Let the inside of your garments be as neat as the outside. Think "The best is none too good for me." You would make all perfectly if you were making it for someone else, then be as good to yourself.

Be sure your clothes fit you well. What is the use of having pretty figures, which most of you have, I know, if you spoil them with ill-fitting waists and badly hung skirts. A girl can hardly fit herself, although I know two young ladies who do, but they are such physically cultured girls that it seems to me they can do almost anything with themselves.

That reminds me to remind my girls of our talk last month. I hope they are trying some of the suggestions I offered, especially the girls with undeveloped figures. You will be surprised at the improvement which a few weeks' perseverance will make.

Do not, *please* do not, tighten your waists in with corsets. Girls, you do not realize the terrible harm you do yourselves (and, let me whisper it, your future children,) by unduly confining those vital organs. Besides, small waists are out of fashion; the "golf girl" has changed all that. Do you know that the American girl of to-day is the finest specimen of womanhood in the world? It is the development due to athletics that has brought out this new, grand type.

This past winter American women have been wearing the graceful long and three-quarter coats. They were not popular in Paris. Why? Because the French women are so much smaller they cannot dare to wear what our splendid women wear so becomingly.

Now, girls, don't you feel encouraged to do your own part to be a fitting member of this new American sisterhood?

I must say a word about hats. The saying is, "Fine feathers make fine birds," but they do not make fine songsters, as look at the peacock, for instance. Neither will a much-befeathered hat make a sweet young girl look any more attractive. I know very much depends on one's hat; it either well finishes or spoils the entire costume; but as with dress and coat, so with the hat: do not let it be extreme, and if you are likely to have it to wear a second season, choose some material that will wear well; a shape with *becoming lines,* and a color that will never be conspicuous. Of course, black is always in good taste, but young girls should not wear too much black, youth is the time of brightness; and as hats as well as clothes can be cleaned, a hat that is *worth* cleaning will be found most satisfying. A little change in the trimming, a different curve in the outline, and you can feel perfectly happy in your second season's hat.

The wealthy girl hangs up her skirts, coats, and waists on padded hangers with sachet powder within the pads; she puts her shoes and boots on "trees" to keep them in shape when not in use, she rubs them with vascline when damp or dirty (or possibly has it done for her); and if the girl of small means will do the same, although her clothes may not be expensive, their well-kept appearance and faint, delicate odor will impart an air of refinement.

Never let heels get one-sided, or laces and buttons become dilapidated. Tissue paper stuffed into boots and shoes where "trees" are not to be had, will help to keep them in good shape, especially after getting them wet. Keep your skirts well cleaned and pressed; small tailors do this so reasonably now for those who cannot conveniently do it for themselves that there is no excuse to be untidy and slipshod. Believe me, dear girls, attention to these little matters will bring you many times their value in the greater interests of life, and the kind of attentions you will receive from your male friends.

* * *

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

Pictorial Review

FANCY WAISTS.

Pinned paper patterns of above illustrations, $1.50.

Tissue paper pattern of A677, 25 cents.

For detailed description of tissue paper patterns, see pages 47 to 50.

Patterns cut to measure, each, 50 cents extra.

A677. Evening waist of white peau de crêpe, cut low, and shirred in puffs to a drop-yoke, and deep cuffs embroidered with French knots and trimmed with Renaissance lace. The full puff sleeve is trimmed with two rows of ruching.

A678. Accordion-plaited chiffon waist, cut low for evening wear. The yoke and cuffs are made of a cross-bar net trimmed with lace appliqué and dainty silk passementerie. Deep cuffs to match hold the plaited sleeves.

A679. Fancy waist of crêpe de Chine, with lace yoke; cuffs and vest trimmed with velvet ribbon. The fulness is shirred over the shoulder, forming puffs, and finished with ruffles edged with lace. Worn with high girdle to match velvet ribbon.

A680. Fancy waist of pink Liberty gauze over heliotrope silk, with the fulness honeycombed to a lace yoke and finished with a fitted band. Lace medallions ornament the entire waist. Front band and ruffles on sleeve are edged with Valenciennes lace.

THE DECORATION OF THE HOME.

A TALK TO "OUR BOYS."

A SIMPLE DESK.

Boys are such busy creatures. They must have occupation. At first they are mostly of an investigating turn of mind; break "sister's" doll to see what makes it squeak. But later they want to "make things" and it is then that his elders must step in and help the boy.

Hearing from an English mother what nice things her two little lads have made for her, we think *our* mother's sons would like to know about it, and try to make some, too.

The four little pictures on this page were used by these two English boys, John, aged 14, and Albert, age 12, as models from which they worked, and copied them so nicely that they have places of honor in the dining and sitting-room, and the boys are now at work on more elaborate pieces. And what do you think they made them from? Just packing cases! Now, what one boy can accomplish another can do.

"Jack" was always happiest even as a tot of three, if he could get hold of a hammer and nail something. So energetic was he in this respect that when he was four someone gave him a box of toy tools. Oh how happy he was; and every scrap of wood he found was made into "something." Albert had not this delight in the use of tools, but liked to draw, and so by and bye the two boys put their talents to one purpose: Albert sketched the designs (which they found in an advertisement) on large sheets of paper that had come around parcels, these they cut out and lightly tacked on the wood and outlined with charcoal, cutting out the wood with a saw, strong jack-knife, and chisel.

SHELF TO STAND ON TABLE.

Some one told Jack he should never nail what he could screw, and also showed him how to "mortise" and "dovetail." This was a delightful new idea to the boys, and helped them to make much neater, firmer, joints. At first they could not use a plane very well nor a large saw, but as they became more accustomed to their tools, they used them more easily. Packing cases usually are pretty smooth on one side, this they used for the outside; the narrow staves that come in some were used as legs and supports.

The stool is made from the cover of a strong little barrel, the legs are the corner supports from a packing case, the bars that hold them were from the same case, and the "jardiniere" is the barrel cut down. You will see that the handles are cut out of two staves left longer in the cutting-down. The stand and lower part of the barrel were stained dark green, the band above the hoop is brown, the hoops are painted white and studded with bronze carpet nails.

One of the very first things the boys made was a doll's house for their sister. This, like the rest of their things, was made from a packing case. It had four rooms; in each of which were two windows, cut out and covered with glass. They made stairs to the upper rooms, mantel pieces in two rooms, chimneys on top, and then they made all the furniture out of old cigar boxes. It really was a most beautiful doll's house. It was this furniture that made their mother say, "I wish you would make *me* some, boys." The first thing they made for "mother" was a cupboard out of a big case; it had two shelves, and the cover they split in the middle and made into a pair of doors. This they painted brown.

A "WHAT NOT."

Do any of you boys know what "Sloyd" is? Some of you do, I am sure. It is the fashioning of pretty things from wood by means of dainty tools. All kinds of pretty and useful articles, from a match holder to a Turkish tabouret, a kitchen cabinet, a book rack, or baby's chair are made by this fascinating work. Boys can form "Sloyd" clubs, pay a little each and hire a teacher to come to them once or twice a week. It is taught in many schools and institutions, and the articles always sell well, they are so pretty, besides being useful. I will try to tell you more of this at some future time.

I know how dearly boys love to make things. No boat is half so nice as the one you whittled your very own self with your jack-knife, and if you once start in to make things for the house you will be proud boys indeed. A dear little chap of six years old made me a foot-stool for a Christmas present; this he was taught to do at the kindergarten school.

STOOL AND "JARDINIERE."

One of the best writers of to-day has furnished his house with furniture of the style of these drawings; made them entirely himself, and they are really beautiful. He began in the woods as a boy, when he went camping. He took good strong tools, an axe, a saw, chisel, hammer, nails, etc., and made the furniture for the camp from the wood of the trees around. Some of these are so charming his people have them yet.

So you see, boys, what delightful employment there is for your leisure hours, and what pleasure it is in your power to bestow.

I just remember another boy who made the loveliest pictures with little bits of wood that he cut out, colored with aniline dyes and arranged in patterns, gluing them in place. He had never learned this, he saw such things on boxes and imitated them the best he knew how. There is nothing like *trying*, and trying, till we accomplish what we want to do.

The desk on this page looks more difficult than the others, but it is not so really. The shelves are run into grooves that are ruled off and cut out with a chisel. The back is well secured with screws, and the foot shelf also has screws to hold it; the holes on the outside being filled with putty so that when it is stained and varnished they do not show. The shelf that forms the desk goes right to the back and is screwed to this. The little rack is made complete and then slid in to place, the grooves in the sides having been made before the frame is put together. It is all simple, but the *measurements* must be very carefully and *accurately* made.

The top and two slender curved bars in the "What Not" are cut from a straight piece. Draw it accurately with a pencil and then cut away on both sides, and rub smooth with sand paper. The top bar is screwed on, but the small ones are cut to round pegs and fit into drilled holes. The shelves are also screwed on. All this must be carefully measured with a rule so as to have all four corners even. The shelves are square, the corners cut out and the legs fitted in and glued, with little supporting blocks glued underneath.

As to stain. You can buy any color ready prepared for 10 cents the can, and a brush for 5 or 10 cents. These stains have varnish in them and have a shiny appearance when dry. The most artistic furniture now has a dull finish. This you can get by making the stain yourself. For brown get one pound of raw umber and mix with turpentine to the desired color, thin for light, thicker for dark brown.

Paris green mixed in the same way makes a charming stain (Paris green is poison) and lamp black is used for black, which is now very fashionable. Of course these stains cannot be washed while those with a varnish can.

I shall be delighted to hear from any of "Our Boys" who will make something from these suggestions, *anything*, not necessarily like these pictures; and send me drawings or photographs if they can, if not write me descriptions.

PRIZE PUZZLE CONTEST

Win a nice EASTER PRESENT by sending solutions of the PRIZE PUZZLE QUESTIONS in our next number.

SPRING COATS.

Pinned paper patterns of above illustrations, $1.50.

Tissue paper pattern of A681, 15 cents. For detailed description of tissue paper patterns, see pages 45 to 49. Patterns cut to measure, each, 50 cents extra.

A681. Silk coat—36 inches long—shirred to a drop-yoke, laid in tucks above the hem, and trimmed with appliqué lace. The sleeve is very full, with a wide cuff and lace ruffle. The coat may be made of smooth-faced cloth in champagne or other colors. Light silk lining.

A682. A smart tan jacket—22-24 inches long—with straight front and tight-fitting back, trimmed with stitched straps. The sleeve is wide at the hand.

A683. Blouse coat—32-36 inches long—of silk or equally attractive made of thin material to match costume, and trimmed with heavy lace. The puffs over the shoulder are joined with heavy faggoting; the peplum is laid in tucks at bottom, and the sleeve is made very full with a wide cuff and deep lace ruffle.

ST. VALENTINE'S POST OFFICE.

By Mrs. P. W. Humphreys.

THE matron of "The Home for Old Ladies" had announced emphatically—as on previous occasions, when some special plea had been made for the entertainment of the inmates of the Home—that she had "no time for nonsense."

"It's as much as I can do to keep the old people well fed and comfortably clothed, and keep them from quarreling, and you can't expect me to put up with any 'Valentine' nonsense with a lot of extra work," she declared indignantly, when Margery begged the privilege of giving the old ladies a Valentine party.

"It will not be a real party," she explained. "It will not make a particle of extra work for you, for the cook, nor any one connected with the Home. All we want is the privilege of fitting up the corner of the back hall as a Valentine Post Office, and the girls will help me to do the rest.

The consent was grudgingly given, with the promise that no mention would be made of the plan to any of the old ladies; for the Valentine Post Office was to be a surprise for the morning of February 14th.

Margery was one of four young ladies living in the neighborhood of the Home, who, from watching the old ladies tottering feebly about the grounds, or gazing pensively from the windows of the building, or the more active ones eagerly setting forth on special days for occasional visits to outside relatives and friends, had begun by planning little holiday surprises year after year, until they had become intimately acquainted with each inmate of the Home; and from adroit questioning Margery had obtained just the information she wanted from each old lady, during their querulous confidences concerning the first valentines of their girlhood days, and the first received from the lover who afterwards became the husband in the long ago. This led to the plan of a valentine surprise that would revive old memories and gladden the hearts of the old people on February 14th.

The four girls who, with Margery as their leader, planned the entertainment, were kept so busy for a week previous to the celebration, that they found it necessary to call in a number of their girl friends to assist. With lace paper and pasteboard cupids, hearts and darts were fashioned, bits of silk and satin being used with the gold and silver paper for finishing, until an elaborate valentine had been prepared for each old lady, appropriately lettered with gold and bronze paints with the verse, or couplet, was found on the valentines of the old days. Margery had made notes in her confidential chats with the old people, and was careful to have each valentine suited to individual remembrances, then each was wrapped in lace paper, daintily tied with baby ribbon, and addressed. A dainty box of heart-shaped candies, with a cupid-card laid on the top, was wrapped in lace paper and also addressed to each old lady.

Margery's little blue-eyed brother had always been a great favorite with the inmates of the Home, as he frequently accompanied her in her calls "to liven 'em up," as the little rogue mischievously announced at one time in their presence, having overheard Margery make the remark to her mother. The little chap was delighted at the thought of acting as postman, dressed in a tiny facsimile of a postman's suit, with his long yellow curls showing under his jaunty postman's cap, he made a jolly little messenger for St. Valentine while presiding over the post office in the back hall of the Home.

The old ladies had little thought of valentines when they answered the breakfast bell on the morning of February 14th. It was a cold, bleak, morning, when "rheumatics" were more troublesome than usual, but the matron seemed unaccountably genial during the breakfast—having caught the spirit of the day from the girls, who were eagerly putting the finishing touches on the post office booth, and from the gay little valentine, breathing patience and forbearance and good wishes beneath its hearts and cupids, which the tiny postman had shyly handed her as she passed to the dining-room. It was with quite a genial smile—for her—that the matron announced at the close of breakfast that the old ladies had been requested by St. Valentine to pass through the back hall instead of the front stairs on returning to their rooms.

Four laughing girls, with red and pink hearts strung conspicuously over their costumes, met them and conducted them to the St. Valentine post office. After the little postman, standing in the doorway, had been duly admired, he began handing out valentines which were received by Margery, and the addresses called out with a valentine wish, and handed to each old lady as she came eagerly forward at mention of her name.

What pleasure shone in the dim old eyes on receiving the valentine! What tears glistened at the revival of old memories on examining the treasure! What smiles played about tremulous lips as they examined each others valentine message! Then again names were called and packages handed about, and wonderment changed to fresh delight when the heart candies were disclosed—candies that might have been prepared for the occasion, so satisfactorily did the heart shape and the good old teaberry and mint flavors appeal to the recipients.

Then the little postman bid a gay good morning to the old ladies and called to his assistants. As they passed the stairs a guarded, "God bless you" was whispered from the landing, and turning, the girls found the matron, who was noted for her "grumpiness" and impatience with the childish old people under her charge, —but the softened lines in her hard featured face, and traces of tears, told that she had been a silent witness of the joy which the thoughtful act had given the old people who have so few bright days on their calendar.

A St. Valentine's post office makes an appropriate addition to the pleasure of a children's party on St. Valentine's day. A corner of the nursery, the library or parlor, —or wherever is convenient,—should have a gaily decorated post office, where each little guest will receive a valentine in a package elaborately wrapped and addressed. These should take the forms of souvenirs for the little people. A cupid bow and arrow for each boy and a tiny St. Valentine doll with costume decorated with silver and gold hearts for the girls, should accompany each gay little valentine of lace and filigree handed from the office.

The postman in this instance should be a veritable patron saint of Valentine's day, gorgeously costumed after the most approved conception of the "Jolly St. Valentine." And a pretty little speech should accompany the delivery of each valentine package, as it leaves the post office.

When the Valentine party is planned for older boys and girls, or for young gentlemen and maidens of the sentimental age, the post office idea may be made to supply an amount of fun and frolic that will add greatly to the entertainment of the evening.

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If you are a Reader of PICTORIAL REVIEW and not yet a SUBSCRIBER, send in your *subscription before March 1st.* We will send you December and January **free.**

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is frequently the remark of many a woman who is in the very prime of life. Sometimes a very young woman or tired out mother. A little wrinkle or suggestion of crow's-feet frequently the result of exhaustion or worry, more often from neglect of her complexion. This condition is unnecessary and can be easily remedied by the use of

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Hotel Marlborough, New York
December 22, 1903

TO MME. CAROLINE,
DEAR MADAME,

I must write and tell you how wonderful I think your "Ne Plus Ultra Face Restorer" is. I have used it for two years and find it unexcelled for the complexion. It makes freckles disappear, the flesh firm and the face and hands beautifully soft and white. I should feel my toilet incomplete without it. Very truly yours,

Suzanne Adams

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STREET COSTUMES.

Pinned paper patterns of above illustrations—jacket, $1.50; skirt, $1.50. Complete costume, $2.50.

Tissue paper patterns of jackets A674 and A675, 15 cents.

For detailed description of tissue patterns see pages 45 to 49.

Patterns cut to measure, each, 50 cents extra.

A674. Bolero costume of voile, trimmed with bands of embroidery edged with narrow straps. The Eton jacket has a shirred cape forming puffs and a deep ruffle. Full sleeve with wide cuff. The skirt is shirred at the belt and has a deep flounce, shirred, forming puffs. Lace band.

A675-676. Eton suit of light cloth, trimmed with braid, soutache and ball buttons. The jacket has a blouse; and vest of cloth or velvet in contrasting color. The fulness at the bottom of the sleeve is left open and may be filled with lace. The skirt is gathered at the belt and has a deep gathered flounce and double box-plaited panel front.

Fashion Chat

WITH what especial interest one always looks for the new styles that the return of spring brings with it! They are so suggestive of the brightness of the rejuvenated year; they tell of clear skies and sunshine, of budding leaf and blossom and urge us to prepare to enjoy all this delightful period. Winter dress is rich and elegant, but summer garb has a fascination all its own.

Paris is showing charming spring coats in silks and cloth; a lovely light tan silk that looks like canvas and is called "Aeolienne," being shown much favor. On this the trimmings of braid and lace match the material. Most of the coats have shirring across the upper part of the bust, forming a yoke to which the body of the coat is hung, this falling loosely to or below the waist. All coats are single-breasted.

Some of the closer fitting Boleros have plaited postillions at the back extending to deep capes over the shoulders while others are cut higher, showing the belt all round.

A very pretty model of this description has the cape trimmed with scant ruffles headed by tiny ruches of gathered braid.

Most coats have large sleeves, some open, some closed, with large cuffs; all showing the "lingerie" idea. Some have underpuffs of lace with a deep cuff extending over the hand, or a deep frill of lace falls from the slit in the back of the cuff.

The new Boleros hang very loose, the sleeves are wide with wide cuffs and fall of lace over the hands. The fronts turn back with facings of embroidery; lace applications and ruches of plaited narrow ribbon trim the deep capes that fall over the shoulders. Some beautiful trimming effects are obtained by bars of braid crossed over bands of silk.

Fringes and tassels, being an 1830 trimming, have also a foremost place among the garnitures of to-day, being used to trim capes and to finish the handsome girdles of passementerie, as also the flat applied collars, and elegant cuffs.

Braids are worked into all kinds of novel and effective designs, such as medallions from which rays run over the dress, or lattice work with embroidery. A *very little gold* or silver is a charming touch in a trimming; much of it, however, would tend to cheapen the effect. Then there are the handsome embroidered buttons of various sizes. These make delightful fancy work, being mounted on wooden button molds when finished. Some have tongue-shaped straps attached, which run out over vest and sleeves. Such buttons embroidered in colored silks trim the front and sleeves of a black silk coat, running over the vest of Pompadour silk and cream lace.

Large buttons of this description are surrounded by silk or velvet plaiting and set on each side of a front holding the drapery of a bertha or some full trimming. The flat bows are also used in this way.

A very important item is the absence of the high collar on the new coats, and most of the blouses.

This is another of the charming 1830 revivals; the dainty turn-down collar of embroidery or lace setting off the throat. Of course the high collar must remain because so many women cannot wear low collars; but even these may find a compromise in the wide throat-band of black velvet ribbon tied in a pretty little bow at the side. A lace barbe or soft satin ribbon may take the place of the velvet if preferred.

The turn-down collar is finished with one of the old-fashioned large brooches, worn with or without the flat 1830 bow.

With these low collar effects the long drop earrings are making their appearance, and the long tress of hair is also *en regle*.

Blouses are a great vogue in complete suits in the lighter weight materials, coming really under the description of shirtwaist suits. Most of these have low yokes, the fullness being *shirred* on and again drawn together at the waist under the very fashionable wide belt. But these high belts are *rounder* than they were, giving the Russian blouse effect. Instead of shirring, tucking is often used, the shirring having too full an effect for many figures.

Many blouses open over pretty vests of fancy silk, tucked muslin or embroidery; the open front being cut longer and overhanging the wide belt. In the plain shirtwaist suits these vests do not appear.

What is called the "Surplice waist" is in favor; the bertha, falling deep over the shoulders, crosses in front below the bust and ends on the left in the waistband. This is a becoming mode for stout figures.

The fanciful nature of the costumes brings into sharp contrast the tailor-made effect; there is no half-way mode, it must be either one or the other.

In the fancy styles everything is 1830, with the addition of up-to-date art. Puffings set on with narrow plaited ruches of ribbon; ruchings of shirred and plaited silk, and trimmings of braid, much of which is treated in the same manner.

Little flat conventional bows are made of the material of the dress, cut on the bias, either hemmed or bound and finished with a little button in the middle. Others are made of three or four flat loops forming a sort of clover leaf, from which depend two or three ends made in the same way.

The skirts are plaited or shirred to the waistband with single or double panel fronts. In some the panel effect is carried all round with full plaiting showing between. Many tucks of various widths are used on the skirts running round on the hems, and in perpendicular lines to meet set flounces on the skirts.

Applied tucks, that is, tucks cut slightly circular, are set on plain cut skirts headed by a trimming or narrow plaited ribbon ruchings. These are put on in sets, as for instance, three tucks around the foot of the skirt forming a trimming to the knees, and a couple of slightly narrower ones half way between these and the waist, divided in front by a gradually widening panel, medallions of lace, or embroidered buttons holding the tucks on each side of the panel.

Only tall figures may wear such broken lines in skirts; but there are so many lovely styles that give grace and slimness that one can easily find just the right thing. The long flowing lines, the panel effects, and long strappings are a boon to the stout figure. A *little* shirring can be introduced in the design without any detriment, while the slim woman may revel in puffings and shirrings and dear little ruchings to her heart's content, both on the skirt and the bloused bodice.

In some models of sheer material panels of lace or embroidery take the place of the material. In others Bayadere bands take the place of the circular flounces or tucks around the skirt.

Ruches of ribbon in graduated widths form the trimming of a very handsome gown of Aeolienne. Two ruches of a medium width make a chic foot trimming for a skirt, gathered or tucked into the belt. Tiny ruches are used to head deep flounces, being laid on in scrolls or other designs.

Hip yokes are correct, but are not as much seen as has been the case. It is just a matter of "figure." The skirts fall full about the feet, long in front; the lengthening of the train being gradual and round, and not so long as it has been.

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SHIRTWAIST SUITS.

Pinned paper patterns of above illustrations—waist, $1.50; skirt, $1.50. Complete suit, $2.50.

Patterns cut to measure, each, 50 cents extra.

A662. Shirt waist suit of figured foulard, waist trimmed with bands of Persian embroidery. The blouse and sleeves are shirred with a heading to a drop-yoke, and finished with a low turn-over embroidered collar. The skirt, shirred at the belt, has a deep shirred flounce laid in tucks at the bottom. Equally pretty in peau de crêpe.

A663. Printed foulard shirt waist suit trimmed with fancy gimp. The waist is cut deep over the shoulder, with sleeve stitched in deep tucks. The skirt has two deep nun's tucks and flat ruffles. A high girdle of panne or satin in plain color completes the gown.

The House Wife

HINTS FOR THE HOME

A FRIEND from a certain low-lying district writes that she has discovered that the swamp water is not only not injurious, but on the contrary has found it most beneficial to drink! This lady is a real lover of Nature, a clever herbarian, and attributes the good medicinal qualities of the dark, tawny water to its impregnation with the pine juices and other vegetable essences, distilled into it by the wonderful chemistry of Nature.

The dark tint of the water is owing to this distillation, and is not to be attributed to impurity; it may be imbibed without fear; it is an excellent tonic for jaded nerves, for indigestion, for defective circulation, or stagnant liver. It cleanses the system and clears the brain, and imparts to the nerves a most wonderful buoyancy, even after only a week's use. A few drops of the colorless iodine put into a quart of doubtful drinking-water will sterilize it perfectly for *immediate drinking*. It is tasteless and imparts to the water a fine medicinal tonic, and destroys all disease germs in the water.

* * *

Don't deny yourself sugar; and let weakly, nervous children have plenty of it as pure as can be made. It should be a part of everyone's daily diet. Sugar is one of the best nerve stimulants, and muscle-force builder, as has long been known by the mountaineers of many countries far north; and also in very hot climates. But the eating of sugar should be accompanied by daily exercise in the open air.

* * *

When you feel out of sorts, or the children quarrel with their accustomed food, drop the meat for a few days or a week and try a "fruit cure." Fruits contain very perfect medicinal qualities, and are surely nicer than medicine. Most people in the country can get grapes, and plenty of these are excellent for malaria. Sore throat will be relieved by liberal meals of pineapple. Lettuce, tomatoes and lemons are fine for liver troubles; and lemons especially are good preventives of cancer. They should be used instead of vinegar whenever there is the least indication of liver trouble. Grape-fruit is also excellent, and combined with lettuce or chicory salad, and the best olive oil. Watercress is excellent for the lungs. English people eat much cress, believing it to be a refreshing tonic and having a restful effect on the nerves.

* * *

Ice, or even cold water, taken with or immediately before or after meals, is a great source of indigestion, and often leads to dyspepsia. Cold milk is as bad. Hot water with a squeeze of lemon in it is an excellent drink. Weak, fresh-made hot tea is not injurious; and the small cup of hot coffee, preferably without milk, after dinner, is an excellent digestive. Children should have milk and half hot water slightly sweetened with their dinner, and warm milk for breakfast and supper. A good draught of cold water between meals is very good.

* * *

The hot-water bag should be in the equipment of every household, and every girl and woman of whatever age should never be without one. It is a panacea for so many ills, and will often save a doctor's bill if applied in time.

* * *

Good shoes, warm stockings, and the bowels and chest *well protected* —not smothered in wraps—will go a long way to save doctors' bills.

* * *

Parsley tea is good for the nerves. A bit of parsley dropped into vinegar or lemon juice and chewed will destroy the odor of onions on the breath.

* * *

Never drink strong tea, nor such as has stood *over five minutes* on the leaves. The best teas are the most economical, because one needs only a small quantity to get a finely flavored decoction, and it is not necessary to let it brew long. The strong tannin in long-steeped tea will eat the inner coating off the stomach, and set up ulceration that can never be cured.

* * *

Hot rolls for breakfast may be had daily with only twice a week baking. Put the stale rolls in a steamer or colander over a pot of boiling water for a few minutes, then put them in a moderately hot oven for a few minutes, till they feel crisp again. Stale bread and cakes can be freshened in the same way.

A friend writes that she sprinkles her stale rolls with water and puts them in a paper bag; which, tightly closed, is laid on a tin and put in the oven.

If there is no oven, lay on an asbestos mat on top of the gas stove, turning the rolls frequently.

* * *

Ironing is an art. Shirts and shirt waists, to say nothing of skirts, can be ironed all out of shape, or with care, they can be ironed so they will fit as well as when new. The buttons and button holes should meet, the collar-band should not be too stiff, and the sleeves in a shirt waist should show no crease. The iron should always be used along the *straight of the material*, never pressed crosswise. This is especially necessary in ironing skirts. Iron the front breadth first, then work to both sides, always down and across on the straight of the material. Treat the deep flounces in the same way.

* * *

In winter, when storms prevent the thorough and frequent airing of rooms, they are apt to become stuffy. A simple purifier is found in oil of turpentine mixed with oil of lavender, in the proportion of a teaspoonful of the turpentine to a drop of lavender, sprinkled around the room—but not near a fire.

* * *

When buying parsley see that there are some roots. Plant these in a pot of earth, and keep watered, or immerse them in a pan of water. You will then have fresh parsley for future use.

* * *

So many accidents by fire could be prevented if people would immerse curtains and starched dresses in a solution of phosphate of ammonia It does not injure the fabrics nor the colors. A solution of alum will also make materials non - inflammable. Woodwork coated with alum will resist fire.

* * *

This is the time when one is distressed by frequent coughs in church, and it is really a simple matter to check this. Take a tiny flat bottle with good pure eau de cologne with you; pour a little in your handkerchief and hold to the mouth and nostrils. Inhale the perfume with a few deep breaths and the coughing spasm will be stopped, pleasantly for yourself and others.

* * *

N. B.—Friendly contributions from our readers to this department will be appreciated. Send us anything good you know that will be a help to others.

NOTICE

THE EASTER NUMBER of PICTORIAL REVIEW, being our *April* issue, will appear on March 1st. It will be made up of *sixty-eight* pages, containing besides the Fashions, Stories for old and young, Easter customs and legends and Egg Cookery from an ancient cook book; besides many other interesting matters.

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SHIRTWAIST SUITS.

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Tissue paper patterns of above illustrations—waist, 15 cents; skirts, 15 cents.

For detailed descriptions of tissue patterns, see pages 45 to 49.

Patterns cut to measure, each, 50 cents extra.

A668-669. Shirt waist suit of spotted washing silk or lawn, stitched in tucks with panel front of lace. The collar and cuffs are of plain color, trimmed with tiny stitched bands. Stitched shoulder strap. Skirt gathered at belt and laid in deep tucks at bottom.

A670-671. Washable shirt waist suit of peau de crêpe or linen, made surplice effect and trimmed with flat ruffles, soutache and lace medallions. The skirt is gathered at the belt, has panel front and deep flounce with flat ruffles.

Superfluous Hair

Removed by the New Principle

DeMiracle

It is better than electricity, because it does not scar or promote a new growth. Better than X-ray, because it does not burn or scar nor paralyze the tissues under the skin. Better than depilatories, because it is not poisonous and will not cause blood poisoning or produce eczema which is so common with depilatories, and it does not break off the hair, thereby increasing its growth. Electrolysis, X Ray, or depilatories are offered you on the BARE WORD of the operators and manufacturers. "DE MIRACLE" is not. It is the only method which is endorsed by physicians, surgeons, dermatologists and medical journals. "DE MIRACLE" will be mailed to any address, sealed in plain wrapper, on receipt of $1.00. Your money back without question (no red tape) if it fails to do all that is claimed for it.

Our booklet—the most complete treatise on Superfluous Hair ever published—containing the testimonials of the physicians and surgeons whose photographs appear here, and those of hundreds of others, will be sent free, in plain, sealed envelope, upon request.

NOTE.—Accept no DE MIRACLE from dealers unless the cartons bear this inscription: "New style wrapper adopted Nov. 1902."

De Miracle Chemical Co.
Park Ave. & 129th St. N.Y.
Canadian Agency
The Robert Simpson Co. Ltd.
Toronto, Ont.

NO MORE GRAY, FADED or STREAKED HAIR

It can easily and safely be restored to its natural color and youthful gloss or any desired shade by simply combing it with the

IDEAL HAIR DYEING COMB

The most practical and harmless device for the purpose and the only method indorsed by physicians. Thousands in use; recommended by all who have used it. It lasts a lifetime; it cannot stain the scalp; its application is GUARANTEED NOT INJURIOUS and cannot be detected. We will send you our interesting booklet and other valuable information, including the testimonials of those who have used this device, free upon request, if you send us your name and state the natural shade of your hair.

H. D. COMB CO. (Inc.), Dept. 35, 35 W. 21st St., New York.

60 DAY CLOCKS

The only 60 day Clock manufactured in the world is the Prentiss. A phenomenal timekeeper, finely made, durable, reliable. Used by the best banks, Railroads, Schools and Business Houses throughout the Country. *Also Frying-pan, Panel, Program, Electric and Synchronized Clocks, Watchman's clocks and paper dials of all kinds.* Send for Catalogue No. 484.

The Prentiss Clock Improvement Co.,
Dept. 48, 49 Dey St., N. Y. City.

MAKES YOUR COMPLEXION BEAUTIFUL

FAMACUTA COMPLEXION PURIFIER

when used in conjunction with Famacuta Skin Food and Famacuta Complexion Soap restores, beautifies, purifies and preserves the complexion; removes pimples, freckles, moth, sallowness, oiliness, blackheads, tan, skin diseases and premature lines and wrinkles and all spots and discolorations except birthmarks; imparts to the skin a fineness, smoothness, softness and youthful brightness. This grand treatment, consisting of one $1.50 bottle of Complexion Purifier put up in 8-ounce, glass-stoppered perfumery bottle, one $1.00 jar of Famacuta Skin Food put up in beautiful imported Japanese china bonbon box and two 25c. bars of our exquisite Complexion Soap—all enclosed in an elegant lacquered case, handsomely ornamented with rich designs in gold and brilliant colors—will be sent to any part of the United States, safe delivery guaranteed and expressage prepaid, upon receipt of three dollars. Book on Beauty sent for six cents stamps.

FAMACUTA REMEDY CO.
63 FIFTH AVENUE
(Dept. D.) **New York, N. Y.**

"COOKERY."

ECONOMICAL AND WHOLESOME.

OLIVER GOLDSMITH'S "Hermit" sings in his beautiful poem:

"No flocks that range the valley free,
To slaughter I condemn,
Taught by that Power that pities me,
I learn to pity them.

But from the mountain's grassy side,
A guiltless feast I bring;
A scrip with herbs and fruits supplied,
And water from the spring."

It is not generally known how very possible it is to have a perfect banquet of deliciously prepared and temptingly served dishes without incurring butcher's bills. Children, as a rule, should be given meat very sparingly, and persons suffering from stomach derangement should abstain at least for a time from a meat diet. Here are some excellent recipes that once tried will find a permanent place in the family menu.

Macaroni and Cheese.

Break into lengths convenient for your dish 2 ounces of macaroni. Dissolve a teaspoonful of salt in a quart of boiling water in an enameled saucepan; put the macaroni into this and simmer gently till tender, which will be in about ½ an hour, by which time it will have absorbed the water. Now lay it in the dish, grate over it some old dry cheese, lay over this a lot of tiny bits of butter and bake in a quick oven till of a golden brown. Slow baking toughens the cheese and makes it indigestible. A very tiny sprinkle of cayenne pepper or paprika is considered an improvement and aids the digestion, but must not be given to children.

Baked Beans and Brown Bread

BAKED BEANS. Pick over and wash one quart of white beans, put them into a 2 quart (or larger) enameled cooking pot and pour over them 2 quarts of boiling water, a heaping teaspoonful of salt, and a bit of ginger root. Simmer gently for four hours, then put into a covered bean pot and bake in a good oven for one hour. A tablespoonful of butter is a nice addition before baking.

* * *

"BOSTON" BROWN BREAD. Sift into the mixing pan and mix well together 1 quart each of Graham meal and yellow Indian meal, add 1 tablespoonful of salt. Dissolve 1 teaspoonful of baking soda in 1 quart of *warm* water, add a teacupful of molasses, stir till well blended, then mix with the flour, beating up the mixture with a large wooden spoon till quite smooth. Pour into a buttered 3 quart pail (or smaller ones), put waxed paper over the top, shut the cover down tight and place in a kettle of boiling water. The pails should be set on muffin rings so they do not touch the bottom and the water must come only ¾ of the way up. Keep steadily boiling for 4 hours, adding *boiling* water as it wastes. *Keep the cover on the kettle.*

The bread is delicious the second day cut in slices and fried in a little butter, or it can be steamed by laying in a collander over boiling water for 15 minutes.

When quite stale it is excellent grated or crumbled and added to soup. In fact the beans and bread together make a delicious and nourishing soup.

APPLE BREAD is a most toothsome and wholesome dainty. Sift 1½ pints of flour, add 1 teaspoonful of cream of tartar, ½ teaspoonful of baking soda, 1 teaspoonful of salt, 2 tablespoonfuls of granulated sugar. Blend these well and mix to stiff batter with smoothly made apple sauce. If the sauce is sweetened less sugar may be used in the flour. Pour into a buttered pan and put at once into a moderate oven. Bake for 40 minutes, but do not open the oven door for 20 minutes unless you have reason to fear it is burning. Handle gently.

* * *

Very few people know how nutritious macaroni is and what a number of nice dishes can be made from it. It should *always* be washed in cold water before using.

OUR SPECIAL EASTER NUMBER

of 68 pages, will reach a million readers all over the world

It will be replete with EXCELLENT STORIES BEAUTIFUL FASHIONS ARTICLES AND ILLUSTRATIONS

No one, Readers or Advertisers, can afford to miss it.

"Peau de Crepe"

Trade-Mark

The most Fashionable Silk Dress Fabric and by far the best value ever offered

Comes in 24 in. width, in all colors including black and white. Price per yd., **$1.00**

Comes in 32 in. width in white and cream only. Price per yard, **$1.50**

32 in. made especially and adapted for lingerie.

White and Cream will launder perfectly.

See that the name

"Peau De Crepe"

is woven in the selvage of every yard. If it's not there it is not "PEAU DE CREPE."

Suitable for all occasions.

The following retailers carry a full line of Peau de Crepe:

California—Los Angeles, Coulter Dry Goods Co.
San Diego, Geo. W. Marston.
Connecticut—Hartford, Brown & Thomson Co.
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Georgia—Atlanta, Chamberlin, Johnson & Du Bose Co.
Illinois—Chicago, Mandel Brothers.
Chicago, Carson, Pirie, Scott & Co.
Peoria, Schipper & Block.
Springfield, John Bressemer Co.
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Iowa—Sioux City, T. S. Martin & Co.
Kentucky—Louisville, Herman Straus & Co.
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Nebraska—Lincoln, Miller & Paine.
New Jersey—Jersey City, Furst Dry Goods Co.
Newark—Hahne & Co.
Paterson, Quackenbush & Co.
Trenton, S. P. Dunham & Co.
New York—New York, Lord & Taylor.
Brooklyn, Fred Loeser & Co.
Albany, John G Myers.
Buffalo, Adams, Meldrum & Anderson Co.
Elmira, Sheehan, Dean & Co.
Rochester, Sibley, Lindsay & Curr Co.
Syracuse, Dey Bros & Co
Utica, John A Roberts & Co.
Ohio—Cincinnati, H. & S. Pogue Co,
Cleveland, Higbee Co.
Columbus, Beall Livingston Dry Goods Co.
Toledo, Lamson Bros.
Oregon—Portland, Meier & Frank Co.
Pennsylvania—Philadelphia, Gimbel Brothers.
Pittsburgh, Boggs & Buhl.
Scranton, Connolly & Wallace.
Rhode Island—Providence, Callender, McAuslan & Troupe Co.
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West Virginia—Wheeling, Stone & Thomas.
Wisconsin—Milwaukee, T. A. Chapman & Co.

Write any of above dealers for samples and latest cuts of Spring and Summer fashions in Peau de Crepe.

If your wants are not supplied, write direct to

Norfolk Silk Co.

469-471 Broome St.
NEW YORK

Manufacturers only.

TEA GOWN AND WRAPPERS.

Pinned paper patterns of above illustrations, $2.00.

Tissue paper pattern of A649, 15 cents.

For detailed description of tissue paper patterns, see pages 45 to 49.

Patterns cut to measure, each, 50 cents extra.

A649. Tea gown of peau de crêpe, made with full front and shirred back. The deep cape collar is trimmed with lace insertion and ruffle and the jabots are edged with lace.

A650. French flannel or percale wrapper, trimmed with flat ruffle edged with gathered ruffle over the shoulder, and ornamented with feather-stitching. The skirt has a deep gathered flounce finished with narrow ruffle. It is very pretty in challie.

A651. Wrapper of flannel, lawn, or silk; trimmed with straps of ribbon or braid. Ripple cape over shoulder. The skirt has a deep gathered flounce finished at the bottom with a narrow ruffle and heading.

WHY I LIKE PICTORIAL REVIEW

WE have received many hundreds of letters in this contest, and desire to express our sincere thanks to all our friends for their unanimous expressions of approval, and to assure them that it has been a serious task to select from among so many, where all are estimable, the few honestly entitled to the awards.

We shall, however, have much pleasure in publishing from time to time some of the letters received. The kindly suggestions contained in several letters will receive our careful attention.

We have much pleasure in presenting the FIRST PRIZE OF FIVE DOLLARS to Mrs. R. P. Valentine, Charlottesville, Va.

"Why do I like PICTORIAL REVIEW?"
Its style is attractive, artistic and new,
Containing a number of literary pages,
To suit the tastes of different ages;
Valuable hints to every housewife,
To lighten her labor and brighten her life.
It gives charming pictures of stars on the stage,
Noted men and women occupy a page.
Home decoration, dressmaking, and stitches of lace,
Are taught to suit each fastidious taste.
Pinned and flat patterns, and cut to measure,
Bring to your home a most valuable treasure.
Prizes literal of every kind,
In other magazines you seldom find.
All these things are given to you
If you'll send One Dollar for PICTORIAL REVIEW.

MRS. R. P. VALENTINE,
Charlottesville, Va.

We have much pleasure in awarding the SECOND PRIZE OF THREE DOLLARS to Miss Marguerite Throckmorton, Marion, Ohio.

I like PICTORIAL REVIEW because in it I get more for the money than in any other periodical published.

MARGUERITE THROCKMORTON,
Y. M. C. A. Bldg., Marion, Ohio.

The three contestants to receive PRIZE OF ONE YEAR'S SUBSCRIPTION FREE are as follows:

Miss E. C. Johnston, Plum City, Pierce Co., Wis.

Mollie E. France, Gillett, Ark.

Mrs. J. Sickel, Moorestown, N. J.

I like PICTORIAL REVIEW because it is up to date, showing the latest cuts, neat, and not gaudy, like the styles in some of the higher-priced fashion magazines. Any lady that follows the styles in PICTORIAL REVIEW can rightly be termed a model among women. The ADVERTISEMENTS are RELIABLE; I have written to several and find them HONEST, and *Goods first-class.*

MISS E. C. JOHNSTON,
Plum City, Pierce Co., Wis.

I like PICTORIAL REVIEW because it covers all the ground to please the feminine mind

MOLLIE E. FRANCE.

I have read all the magazines published, and find in PICTORIAL REVIEW the prettiest, most stylish patterns issued; the reading matter is the best published, the Book News and Stage Chat are always interesting; in fact, I consider the PICTORIAL REVIEW the Best Magazine published for the least money.

MRS. J. SICKEL,
Moorestown, N. J.

Mrs. E. M. Swain, Eldorado, O., "likes PICTORIAL REVIEW because for ten cents you get as good styles as you do in other books for 35 cents—and they are easier to copy."

I am one of the leading dressmakers of Sidney and have many fashion books, but the REVIEW is ahead of them all. The talk to middle-aged ladies was splendid. This subject is never mentioned in any other of the books I get; and middle-aged ladies are harder to dress than any other. I appreciate your Fashion Chat very much; it gives me most helpful hints. These are just a few of the reasons why I like PICTORIAL REVIEW.

RUBY ARBOGAST,
Sidney, Ohio.

I like PICTORIAL REVIEW because it contains more general information than any other magazine I can find for the same money.

ZOE M. LEHORN,
Knoxville, Tenn.

I like PICTORIAL REVIEW for its handsome designs, which I copy in making hand-painted paper dolls' gowns, both ladies and children. I find no other magazine to equal these.

I presented my mamma (from my allowance) with a one year's subscription of the PICTORIAL REVIEW, to make sure of always getting it.

Yours respectfully,
MARGARET ROBERSON.
(Age eleven years.)

I do not know that I shall gain a prize, but I am glad to tell you why I like PICTORIAL REVIEW. I like it because its styles are so varied that all can find something suited to them, the wealthy and those in moderate circumstances.

The literature is pure, and you can safely trust it in the hands of your children. And the household suggestions are practical and instructive

MRS. E. JOHNSON,
Piqua, Ohio

I like PICTORIAL REVIEW because I find there the best of designs and patterns for all occasions. The flat paper patterns, at such low prices, leave nothing to be desired. The stories and articles are all so carefully selected that one feels sure that they will prove instructive and interesting reading in leisure moments in the family.

MRS. I. BLACKINTON,
Flint, Mich.

I like PICTORIAL REVIEW because it is of more use to me than any paper I buy. I am a dressmaker, and get many magazines, but can't get along without PICTORIAL REVIEW. The styles are ahead of all the others, are practical and easier to copy than those of the higher-priced magazines.

M. L. WHITESIDE,
East Cleveland, Ohio.

Mrs. R. W. Pate, Leavenworth, Kan., says: "I like and enjoy PICTORIAL REVIEW because it is so well illustrated with attractive, up-to-date and stylish modes for people *of all ages*, and for every occasion, with full and *comprehensible descriptions;* and enough high-class literary matter to make it interesting to all. It is certainly in the lead of many higher-priced magazines."

Fannie L. Huftz, Granville, Ohio, is a dressmaker, and finds PICTORIAL REVIEW "fills the place of more expensive magazines with my customers. It is practical in every way. The styles are so anticipated that they remain in vogue longer than those of any other magazine."

Mrs. F. H. Baker, Hanford, Cal., says among other things: "I know the publishers to be honest and trustworthy, doing faithfully what they undertake. No paper is worth reading which does not rest on such a basis."

Miss Elizabeth Lief, Elizabeth, N. J., has been more successful with the PICTORIAL REVIEW Patterns than any she has ever used, finding them complete in every way, and a *perfect fit*. She says further: "Your magazine is as valuable to the skilled dressmaker as to the busiest housewife."

"Gray Hair a Sign of Weakness"

Gray Hair Made Brown

Premature gray hair is universally regarded as a sign of weakness. Good positions in business and society are often lost because of it.

MRS. POTTER'S
WALNUT JUICE Hair Stain

makes gray hair any shade of brown and keeps it so with only one application a month. Contains no chemicals, simply the pure juice of the black walnut. Regular size, which lasts a year, mailed on receipt of $1.00; also on sale at first class druggists.

FREE TRIAL—Will mail you a trial package on receipt of 25 cents to cover expense. Write for Mrs. Potter's "Counsel to Ladies." An interesting booklet, mailed free.

MRS. POTTER'S HYGIENIC DEPOT
Suite 341, Groton Bldg. Cincinnati, O.

Eureka Skirt Marker

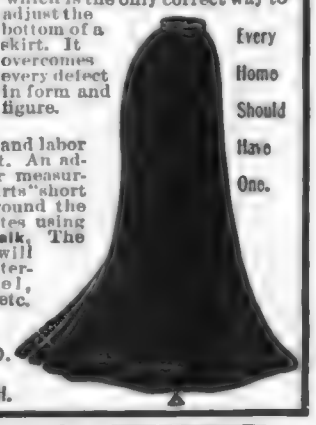
By Mail, Prepaid—$1.00

Made of steel, nicely nickeled—weight ¾ lb., making it firm upon the floor. LASTS A LIFETIME.

A few reasons why every dressmaker and ladies' tailor should use the

"Eureka Skirt Marker"

Because the measurement is from the floor, which is the only correct way to adjust the bottom of a skirt. It overcomes every defect in form and figure.



Every Home Should Have One.

The greatest time and labor saver in the market. An adjustable device for measuring and marking skirts "short or long," evenly around the bottom in 3 minutes using common crayon chalk. The slightest touch will mark any light material, white Flannel, Serge, Brilliantine, etc.

EUREKA Skirt Marker Co.
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GRAND RAPIDS, MICH.

Priestley's Cravenettes

ARE FOR SALE BY

John B. Ellison & Sons, 729 Broadway, N. Y.
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Stein, Simon & Co., San Francisco, Cal.,
and by leading dry goods stores throughout the United States.

THIS STAMP on the back of every yard

REG'D TRADE MARK "Cravenette" PROOFED —BY— CRAVENETTE CO LTD

"Rain will neither wet nor spot them."

A postal to us will bring you a booklet telling all about these useful cloths and garments;

B. PRIESTLEY & CO., 71-73 Grand St., New York
Philadelphia, New York and Branch Offices.

FRECKLES positively removed by using Stillman's Cream. Prepared especially for this great enemy of beauty. Write for particulars.
STILLMAN FRECKLE CREAM CO., Dept. R, AURORA, ILLS.

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BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
WHOLESALE & RETAIL

MAKE YOUR OWN BUTTONS
With the
NEW DEFIANCE BUTTON MACHINE.

Makes all kinds of covered buttons, rim, ball-ball or flat, complete to make three sizes of buttons

$7.50.

Call or send for samples of our work.

Defiance Button Machine Co.
266 Greene St., cor. 8th St., N. Y.
Telephone, 4545 Spring

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Pictorial Review

WALKING SUITS.

Pinned paper patterns of above illustrations—coats, $1.50; skirts, $1.50. Complete suit, $2.50.

Cut to measure, each, 50 cents extra.

A672-3. Walking suit; Eton jacket with drooping shoulders; tucked three-piece sleeve; revers trimmed with soutache braid; blouse vest, and collar of velvet or silk. Three-gored skirt with box-plaited flounce; inverted box-plait, giving panel effect in front; tucked over hips.

674. Walking suit with military jacket. Novel arrangement of sleeve, forming epaulette on shoulder. Collar, cuffs and facings of cloth in contrasting color. Brass buttons and braid ornaments. Nine-gored panel skirt with plaited front and side-gores; trimmed with straps.

"Nonpareil" VELVET

Gown made for Miss Mary Mannering

Miss Mary Mannering writes:

"The 'Nonpareil' Velvet is unequaled, and far superior to any other fabric of the kind.

"It is beautiful in color and texture and makes a very handsome gown."

Mary Mannering

The new mousseline qualities are light weight and have a most beautiful lustre; they are stamped "Nonpareil Finish." Colors are guaranteed on all grades stamped "Fast Color." The name "Nonpareil" on selvedge and the dyers' name, J. & J. M. Worrall, on back of every yard.

"Nonpareil" Velvet awarded First Gold Medals at Paris, London and Amsterdam Exhibitions.

All Colors at First-Class Stores

IF IT'S STEPHENSON'S IT'S THE BEST

STEPHENSON'S SKIRT SUPPORTER

holds skirt up and waist down. Reduces waist line. Absolutely the only practical and satisfactory supporter made. Six years of increasing demand. Over 3,000,000 sold. The genuine has our name on middle plate. With or without long waist adjuster. 25c. all stores or

A. L. Stephenson & Co., 110 W. 42d St., N.Y.

ABSOLUTELY FREE

Half dozen shell Hair Pins and our 1904 illustrated catalog

Human Hair

Fadeless Switches on approval.

Transformations adapted for covering gray and streaked hair, $8.

Natural Wave Pompadour, $3. Send sample with order.

PARISIAN HAIR CO., Dept. 3, 162 State St., Chicago

How To Grow Tall

WOULDN'T YOU LIKE TO ADD FROM TWO TO FIVE INCHES TO YOUR HEIGHT?

To be a "good height to dance with," to be "tall enough to see in a crowd!" To improve the symmetry of your figure and to add to your general appearance? It is entirely possible for you to increase your height and accomplish these other advantages in your own home without taking any internal treatment, without drugs, without operation, without pain or injury to yourself, without putting yourself to any inconvenience.

FREE TO ANY SHORT PERSON

In order that anyone can learn how to get increased height, we have prepared an interesting book for free distribution explaining why some people are short and others tall, and telling how short people can add from two to five inches to their height and get all the advantages that good height carries with it. All you have to do is to write for this book, stating your height, your weight, your age, your sex, and we will send you full particulars about the secrets of getting increased height and good figure. Address at once

THE CARTILAGE CO., Dept. 159 E, Rochester, N. Y.

"THE WORKTABLE."

An unusually handsome, though simple, waist (No. 2420) is made of Shantung Silk, embroidered in self-color. The pattern, as illustrated, provides for embroidered fronts, collar, and cuffs, all of which are worked in Corticelli E E Twisted Embroidery Silk, Tan 619. The larger part of the embroidery consists of little jewels, which are made of Decoré forms No. 4, cut somewhat smaller with a pair of sharp scissors. These forms are covered with Buttonhole stitch, and applied to the goods with a few carefully placed stitches, when the rest of the embroider the various parts before embroidery is complete. The stems making it up. connecting these little jewel forms We are all more or less dependent are outlined, and the balance of the upon each other and the woman who

PRETTY EMBROIDERED WAIST.

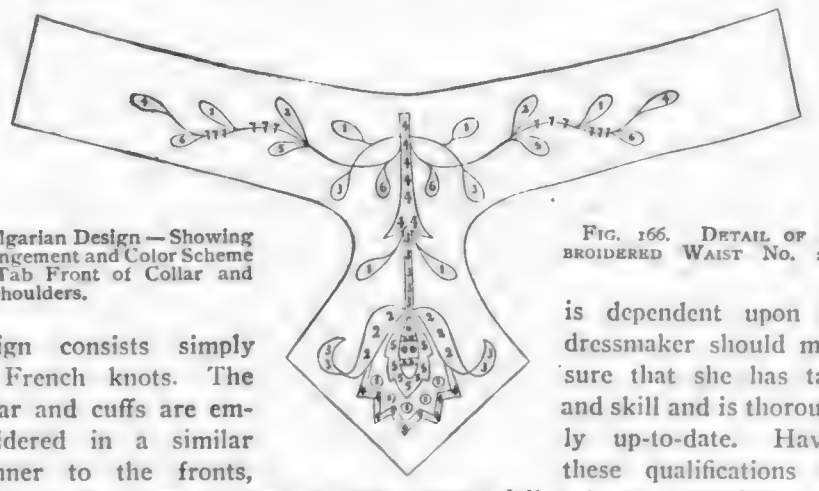
EMBROIDERED WAIST No. 2420.

Worked in Ecru Embroidery Silk on Shantung Silk. Perforated Patterns of Embroidery, 45 cents; Silk for working, 50 cents; Decore Forms, 35 cents.

This pretty design can be done equally well on linen with linen floss or Corticelli washing silk; the shape launders well. The pattern is equally well suited for the vest front, etc., of a more elaborate waist.

The stock and band given are in Bulgarian work, suitable for linen, duck, or silk.

Embroidery in colors is one of the most important fashion notes of the season and as it is very important to have *fast* colors on wash waists it is certainly more satisfactory to do it oneself in silks that are guaranteed. It is best to cut out the waist and



Bulgarian Design — Showing Arrangement and Color Scheme for Tab Front of Collar and for Shoulders.

FIG. 166. DETAIL OF EMBROIDERED WAIST No. 2421.

design consists simply of French knots. The collar and cuffs are embroidered in a similar manner to the fronts, and have the edges worked in Buttonhole stitch. But one shade of silk is used throughout the embroidery, and this is Corticelli E E Twisted Embroidery Silk, 619, of which 10 skeins will be required, with 52 Decoré forms No. 4. These cost 7 cents per dozen.

is dependent upon her dressmaker should make sure that she has taste and skill and is thoroughly up-to-date. Having these qualifications she cannot fail to be an enthusiastic user of Corticelli Spool Silk. If she be a wise woman she has long ago tested this famous silk and become a firm believer in its many superior qualities. Corticelli Spool Silk and Corticelli Stitching Silk are so smooth and strong they make sewing a pleasure.

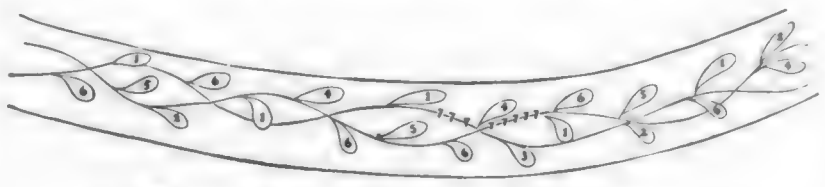


FIG. 165. DETAIL OF EMBROIDERED WAIST No. 2421.
Bulgarian Design—Showing Arrangement of Color for Collar and Cuffs.

Darken Your Gray Hair

DUBY'S OZARK HERBS

DUBY'S OZARK HERBS restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs, barks and flowers. **PACKAGE MAKES ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.

OZARK HERB CO., Block 32, St. Louis, Mo.

A Wonderful Beautifier.

The Hydro Vacu is a wonderful new scientific invention which cures all cases of pimples, blackheads and skin eruptions, cleanses the pores and makes the skin soft, clear and youthful.

Removes Wrinkles

absolutely. The suction cup through which hot water is running, massages the skin, removes all wrinkles, sucks all impurities from the pores and gives a beautiful complexion. The Hydro Vacu is highly endorsed by physicians and dermatologists and is so simple any lady can use it at home.

SPECIAL OFFER.

For a limited time only, the Hydro Vacu will be sent with complete instructions for one-half regular price. Full information sent free.

GERVAISE GRAHAM
1299 Mich. Ave.
Chicago

—

For Sale by

MRS. I. BARRETT WILSON,
1023 Market Street,
Near Fifth, SAN FRANCISCO.

who demonstrates and gives treatments with the Hydro Vacu and carries a complete line of Mrs. Graham's toilet preparations,

The New Snap-Button that "Holds Fast"

For women's and children's garments. Sews on. Saves making buttonholes. Securely fastens yawning plackets. Children dress themselves. Endorsed by leading Dressmakers and Tailors. Ask Dealer. Send 10 cents for dozen, or 3 dozen or 25 cents, postpaid.

A. J. Bradley, Sole Mfr. **314 Beekman Bldg. N.Y.**

"THE CROWNING GLORY"
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LADIES' EVENING GOWNS.

Pinned paper pattern of above illustrations—waist, $1.50; skirt, $1.50. Complete costume, $2.50.

Cut to measure, each, 50 cents extra.

A652. Evening gown of peau de crêpe almost completely covered with rows of Valenciennes lace, and trimmed with wide bands of lace insertion and rosettes. The waist is cut low, with bands, giving low shoulder effect, finished with deep ruffle. The skirt has a deep flounce.

A653. A noved effect for an evening gown is made of fancy silk net, trimmed with taffeta ruching. The bodice is finished at the neck with shirring and deep ruffle. The skirt has a deep, gathered flounce. A high girdle of taffeta completes the costume.

IN MOTHERLAND

A LITTLE TALK ON PLAY.

THERE is a very old saying we all know, "All work and no play, makes Jack a dull boy." That shall be my text for this little confidential chat. Like a good many other old sayings, it has truth for a foundation. The fact is, in these terribly strenuous days we do not realize that the children ought to play nearly all the time. It is heart-breaking to see the work done and responsibility carried by young children who should know nothing but to play and eat and sleep. Let us all hope and pray that the time is not very far distant when a paternal government will change all that, and even the waifs and strays will be cared for, nourished, clothed, and educated to be strong, good, useful citizens. But to return to the home aspect of the matter. Look at the young of animals. Kittens and puppies play the livelong day. But comes along a little fly; Mamma Pussy purrs to her babies as much as to say, "Watch me," and then proceeds to catch Mr. Fly. The next time they see a fly, the kittens try to catch him. This is their first lesson. By and by they will catch mice. In all things the mother *shows them how.* And this is the secret of *all* babyhood and its education. The child is a born mimic. Let a mother slap and scold her child, *it will in revenge* inflict the same treatment on its doll, or younger sister or brother. So in other things. The child should *play,* but if the mother is wise and patient, she will so guide that play that by its means her infant will learn many things and have already received a great education before it is time for him to go to school.

The principles of the kindergarten system should enter into the home training of every child. Every mother should make herself acquainted with this delightful and interesting method of teaching by play. She will find in it a source of great pleasure and profit to herself, as well as infinite resource of amusement for her children. They learn and do not know that they learn. A baby just beginning to talk can be taught to count by this method, and will learn as quickly to name the number of pretty bright balls as to say "Mamma" or "Papa."

Of course, it takes time and patience; but mothers must be prepared to give this to their offspring, otherwise they have no right to be mothers. In this lies the crime and horror of large families brought into the world without means to support them, unwelcome children, cast out into filthy streets to shift for themselves, learning only evil; how *can* we expect from them anything but crime when they grow up?

But every child rightly trained is a little leaven that will help raise the world's status higher, and strengthen the balance for good.

Children love to make things for themselves. Show a little one how to make a house of wooden bricks. First putting one block on the other till a pillar is raised, of course it will topple over; just laugh, and build again. In this way you teach the child perseverance, and good humor in defeat. The child that never sees a frown, never hears a cross, impatient word, how can it learn them?

The younger the child, the more care should be exercised in the selection of its toys. Nothing with paint on should be given an infant that is cutting its teeth, and nothing that could be put into the mouth and possibly swallowed, because the natural inclination of a teething infant is to put all it can lay its hands on into its mouth. If you give it a rattle with bells, see that these are very securely fastened. There never has been anything nicer invented than the old-fashioned wicker rattle.

When children get old enough to have certain little duties assigned them, or go to school, see to it that still they have plenty of time for play, and in carefully guiding their pastimes select such as will prove instructive as well as fascinating to the growing intellect. Nowadays there are such a multitude of ingenious toys, one has only to take a child, girl or boy, to a good toy shop; they will soon let you know the bent of their inclination, and it is wise not to thwart this. Many a great engineer had his first lesson from the 25-cent toy engine. There is no child so dull but his brain is luminous in some direction, and if watched and tested this can best be discovered in the unfettered freedom of his play. The writer knew a little boy who at six years old learned to read in three months; but as soon as a slate and pencil were given him with a set copy of letters or figures, he would fill the slate with the most complicated machinery, and explain it all with the utmost enthusiasm to his teacher. At Christmas time she gave him a perfect little model of a railroad train, the engine working by means of clockwork; the poor child was so delighted that he fainted with joy! At the age of 18 he had passed every examination in applied mechanics, and yet in many other respects he was most ignorant. But his object once attained, he devoted himself to other pursuits, and is today one of the brightest lights in the realm of mechanical science.

A little girl can be taught dressmaking by her inborn delight to dress her dolls. Let her have nice little patterns—they come on purpose—and teach her the right way to work. If you do not know this yourself, you should learn. A certain mother gave her little girls cooking lessons with their toy stove, and every week or two they had a "kitchen party," when they invited their little friends, and all baked and boiled and roasted and fried to their hearts' content. Everything was "real," and the elders were expected to taste of the good things. These parties were a great treat, invitations being eagerly looked for.

Another splendid amusement for children of all ages is calisthenics. Even the little tots who are just able to walk can be set up against the wall and make believe to go through the exercises. So long as you call it "play" it will be amusing; call it work, study, lessons, make it compulsory, and it loses its charm.

Of course it is well to teach the little ones early to amuse themselves; but even then a watchful eye must hover over them, and guide the fickle fancy into new devices and ideas. A word of suggestion starts a new train of thought, unconsciously to the child, but very evidently nevertheless.

Some children, when at school, are so harrassed by fear of failure at their class recitations that they would rather sit and pore over their books than "lose" time in play. That must not be allowed. If the lessons are so exacting that they leave no time for relaxation, some part of the course should be omitted. The health of brain and body is undermined by this overtaxing of the young faculties; and though the lessons may be learned at the time, they soon fall away from the enervated brain, and leave the young creature a nerve-broken wreck at the very time when it requires all its vitality to cross the dividing line between childhood and adolescence.

It is much the same with us grown up children; we none of us get enough playtime; we take life too hard; learn our lessons with much striving and weariness; instead of taking it all as an episode, an experience, to teach us the way to a higher, better life. Play more, and let the dear children play all they can.

* * *

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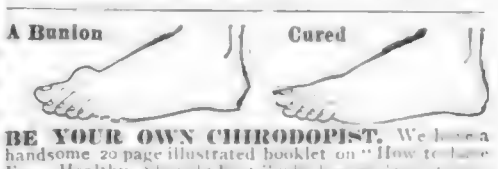

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Patterns cut to measure, each, 50 cents extra.

Tissue paper patterns of bodice A660 and skirt A661 at 15 cents each. For detailed description, see pages 45 to 49.

A659. Evening gown for a young miss from 16 to 18 years—to be made of India silk, crêpe de Chine or peau de crêpe, trimmed with flat ruffles of the same and garlands of artificial flowers. The neck of the bodice is draped with chiffon. The skirt, gathered at the belt, is slashed at sides of front gore, showing chiffon puffs, and finished with a high girdle.

A660 and **A661.** Crêpe Etoile evening gown for a young miss. The bodice, cut low or worn with a guimpe, is shirred and finished with lace medallion. Elbow sleeve shirred at lace cap—has lace cuff and double ruffle. The skirt is stitched in deep tucks at the bottom and shirred in groups between the plain panels. A wide girdle completes the gown.

CORRESPONDENCE.

L. R.—You will find many charming designs for your wedding and reception gown in the Fashion pages, and tissue paper patterns. You might make it in cream Lansdowne, with insets of lace; and have a blue voile for a second dress, made with some embroidered bands for trimming. Read carefully the "Fashion Chat." If you use lace in the blue it should be dyed to match (Write us for name of good dyer.)

Taffeta is not used for gowns for young ladies, but for coats and underskirts.

Dark green is good in voile; or foulard with white figure.

The birthstone for March is the Bloodstone. Some say the Sardonyx.

* * *

Mrs. F. D.—For a lady of 80, a moderate-sized sleeve should be used. A small bell with turn-back cuff or trimming of braid, and an undersleeve of white lace, or soft ruffles falling around the hands would be nice.

Thank you heartily for your kind and encouraging letter.

* * *

Miss H. H.—The luncheon for a noon wedding at home should be light, and for twenty guests may be cold. A cold game pie is a very nice dish, otherwise turkey or chicken and a delicious ham. Two kinds of salad and plenty of sweets and nuts, etc., is enough. Plenty of flowers, fruit, pretty china, glass and silver will make the table attractive. Guests may sit, at a table, or at a number of small ones, informally, just as may be convenient.

"Their daughter" is correct on the invitation, as your step-father takes the place of your father.

Always answer letters of congratulation in the *same spirit* in which they are written, then you cannot go wrong.

It is correct to enclose the wedding cards in two envelopes.

* * *

Lucy V.—Unpick your cream voile *entirely*, re-make it with the lace, using one of our Spring patterns that combine the two; when complete, send it to a good cleaner, and you will have a *new* dress for your friend's wedding.

* * *

"A Widower."—It will be best, under the circumstances, to send your son to a good school; the clergyman of your parish can help you about that. The poor child needs firm but kind discipline. What a comfort your daughters must be to you!

* * *

Lucy Van N.—Rub your arms gently all over where the hair grows with pumice-stone soap. Do this when you wash every morning; persevere and in time they will disappear.

* * *

Mrs. M.—In the dark room paint all the wood work white, or cream; have a wall paper in yellow tones, paint the floor to match the wood work, and have rugs with tints of light browns and blues, or pinkish tints. The ceiling should be white embossed paper, the curtains white, and other trimmings to harmonize with the brightest tone in the rugs. Cretonnes or Japanese cloths make charming furniture covers for such a room.

* * *

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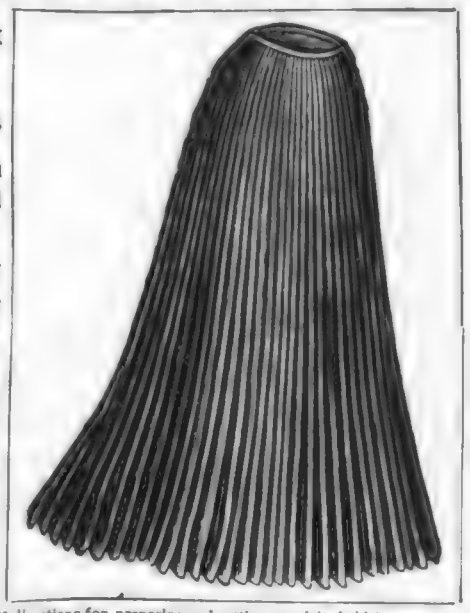

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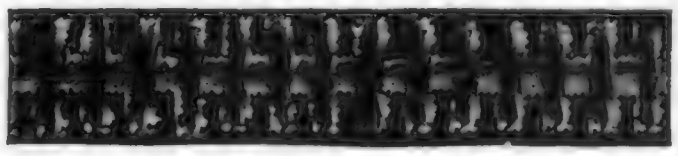

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CHILDREN'S AFTERNOON DRESSES.

Pictorial Review

Pinned paper patterns of above illustrations, $1.00.
Tissue paper patterns of A645, and A647, 15 cents;
For detailed description of tissue paper patterns, see pages 45 to 49.
Patterns cut to measure, each, 50 cents extra.

A644. Dress of blue cashmere for girl (6 to 10 years). The blouse has a tucked yoke and vest of silk, finished with lace insertion and Van Dyke points over a plaited silk ruffle. The cuffs, belt and straps of velvet are ornamented with lace medallions. Skirt laid in inverted plaits.

A645. Cream serge dress for child (6 to 10 years), cut with yoke and finished with a circular bertha cape collar; slashed and trimmed with straps and ball buttons. The collar, belt and deep cuffs are filled with rows of stitching. Box-plaited skirt, stitched hem.

A646. Dress of brown cord cloth—(8 to 12 years)—trimmed with rows of narrow braid. The collar and yoke are formed of narrow straps and faggoting, with circular cape collar cut in points and edged with lace and fringe to match. Box-plaited skirt with yoke cut in points. Braided belt.

A647. Dress of nainsook for little girl 5 to 9 years), trimmed with ruffles of embroidery and bands of faggoting or insertion. The panel front is formed of deep tucks, and the skirt is one deep embroidered flounce. A wide sash is worn with this dress.

A648. Dress of voile for miss (14 to 18 years), trimmed with lace insertion and gathered ruffles. The drop yoke is of all-over lace cut in points. Full puff elbow sleeve falls over deep cuff. The skirt is gathered at the belt, with panel front and finished with high silk girdle.

THE APPLE OF PARIS

SUGGESTIONS FOR BEAUTY AND HEALTH.

BEAUTY without health is impossible, therefore the consideration of health must come first.

The popular belief among young girls is that it is only a pretty face which will bring them the admiration and love which they naturally crave.

Now, no recipe can be given that will change the shape of the features, or alter the color of the eyes. But any girl can render her complexion soft and clear. Her hair, nails, and teeth can be daintily kept.

It is a woman's first duty to look as pretty as possible. No matter what her age, a woman ought no more to neglect the care of herself than she ought to forget her duty. She will find she will have to take more pains with herself as time rolls on. A young girl may neglect herself and retrieve lost ground, but a matron who has lost the first plump charm and indefinable beauty of youth has to watch herself very carefully.

Formerly many women acquired a dull expression toward middle life, owing to their relaxation of personal care, and vital interest in the busy world around them. To-day this is changed. The interests of life for the middle-aged woman are so wide, their social duties and interests so many, that they keep mentally alive, and activity of thought keeps the body young.

There may be a certain delicate loveliness where there is not good health, but it is soon destroyed. The only sure foundation for beauty is perfect health. Indigestion, for instance, will soon ruin the best complexion; it will become yellow, muddy, and maybe develop that most unsightly of all disfigurements—pimples. Indeed, all forms of ill-health are detrimental to good looks. The necessary rules for the preservation of health and good looks are few; and persons with ordinarily good constitutions may, by following them, preserve their health and their comeliness to a ripe old age.

First—Keep early hours. If by no management can an hour's "beauty sleep"—that is sleep before midnight—be obtained, try and make it up by a *short* rest in the afternoon. Even simply keeping the eyes closed for a quarter of an hour is a great refreshment, to both looks and feelings.

Second—Sleep in a *pure atmosphere*, and do not load yourself with heavy bedclothes. Light, warm bedclothes are healthiest.

Third—Early rising is no doubt healthful, if one can get the requisite hours of rest; but as these are an absolute necessity, get them if possible. Nature never makes a mistake, and if she demands another hour in certain cases, one is the gainer in health and looks by yielding.

Fourth—Take plenty of exercise in the open air. Consumptives who were formerly sent to warmer climates are now sent into the coldest regions, and made to live and *sleep* in the open air. And by this rigorous treatment many do regain health, and soon have rosy cheeks and gain flesh.

Outdoor games and sports are most conducive to health, and will be found a wonderful rejuvenator both to mind and body for the woman who is passing beyond the youthful line. Many women are deterred from outdoor sports because they cannot play in gloves, and do not like to ruin the appearance of their hands. We will give some easy methods of keeping the hands in nice condition.

Fifth—Do not wear tight clothing. Not only in the matter of corsets, but tight sleeves, gloves, shoes, are all injurious, because they restrict the free circulation of the blood, and the proper action of the various organs. Tight dressing causes rough, pimply skin, a red nose and blue lips, and causes wrinkles sooner than anything. A properly *fitted* figure needs no compression.

Sixth—Avoid heavy skirts. The weight of winter clothing is a serious hindrance to free movement, just at the season when one most needs to take active exercise. Clothing should be warm but light; close-fitting woven wool or merino next the skin, good light-weight *real* flannel, and one warm underskirt. Short skirts are decidedly best for walking.

Seventh—Live in the sunshine as much as possible. It purifies the house, it gives tone to the system, and raises the vitality to better working possibilities.

Eighth—Eat plain, nutritious food; partaking sparingly of highly seasoned dishes, rich pastry and creams. If there is the least sign of indigestion, avoid them entirely. Eat plenty of fresh, ripe fruit and good cooked fruits also. This is excellent to purify the complexion. An orange in the morning in winter, stewed rhubarb in spring, and other fresh fruits in season will do more to remove blotches and pimples than any external applications. Eat as slowly as time will permit.

Ninth—What and when to drink is a question that has been much and variously discussed. "Moderation" is really the watchword, and next comes the consideration of individual constitution. It is, however, an important fact, that ice, or even cold water, is injurious taken with meals. It chills the stomach and often causes indigestion. Ale and stout tend to make the complexion coarse, and should only be taken as a tonic if ordered. Claret and light wines are good, in moderation, of course; and tea, if *fresh-made* and *not too strong*, is not injurious, and is certainly most refreshing when one is fatigued. Coffee disagrees with many people, while others thrive on it. Taken very strong as a regular beverage, it darkens and hardens the skin. The "demi-tasse" without milk after dinner is a good digestive. Lemonade is good and cooling in summer, but too much is debilitating. Milk is the purest and most nutritious of drinks, but should be taken *slowly* and *not iced*. Buttermilk is excellent for the complexion, not only to drink, but to bathe the face and throat with.

A cup of hot water with a few drops of lemon juice is excellent before or after meals; it softens the tissues, cleanses the stomach, and assists digestion.

Distilled water is the finest possible drink for women past the heyday of youth; it resolves the earthy salts of the body, which are apt to harden and clog the system.

(*To be continued.*)

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The Home Dressmaker

Conducted by MLLE. PRATIQUE.

A WOMAN never looks more attractive in any garment than a pretty, dainty, housegown. So effective have these become that they have long since been given a place as an afternoon toilette, and more elaborately made are called Tea gowns. The morning wrapper should also be a most tasteful garment. They must, however, be carefully made or the *chic* of the prettiest pattern will be destroyed.

Slender figures can wear them belted at the waist, but always in some soft way. These figures need not restrict themselves to plain materials: figures, such as printed challies, dimities, foulards and wash silks being very desirable, but slender figures must avoid stripes that run down the form; while, on the other hand, these are very good for the stout figure.

Where the wearer has to be busy around the house neat wristbands are best with a turnover detachable cuff, which protects the gown cuff and is easily changed when soiled. The same applies to the collar.

Both wrappers and tea gowns must fit nicely or they look far more untidy than a badly fitted dress, but as they are more easily fitted than a dress there need be no difficulty.

For a short person, slight or stout, a trained skirt is most graceful, and a stout figure is improved and made more graceful by a train at any time. Young girls, although they may wear pretty gowns, should have them to clear or only just touch the ground. When a pattern has a deep flounce the skirt and flounce should be shortened, each a little in proportion, if necessary.

If washable gowns are desired the pattern should be selected with this end in view, as also the material so that there may be no disappointment when the gown is made. For a handsome and at the same time useful and durable tea gown, or a morning gown for a bride, peau de crèpe is most satisfactory in white or cream as it launders perfectly. In fact it is as strong as good muslin and makes excellent lingerie. The colored patterns *clean* perfectly.

The elegant Tea Gown presented to our readers this month, as a coupon pattern, is a most artistic garment, being suitable for almost any style of figure and easily adjusted to various sizes. It can be made in a variety of materials and trimmings. In soft silk, crêpe de chine or peau de crèpe, it is, of course, lovely; these should be trimmed with lace insertion and lace to match, edging the capes over the sleeves and at the wrists. The vest yoke can be made either from piece lace to match or from insertion so cut that the pattern is invisibly joined at the point in front. Piece lace can be used for the bands cut to shape, the edges finished with narrow stitched bands of the material or of contrasting silk.

If insertion is used it must be slanted narrow toward the waist, as shown in the design, and carefully rounded for the bertha trimming, which is done by cutting the pattern in stiff paper, basting the insertion on at the *lower* edge, then clipping in the upper edge and folding the pattern or cutting out little bits and joining with lace stitches so that it is imperceptible. The funnel-shaped cuffs are done in the same way. If embroidery is used it should be of piece material.

A charming idea is to cut all the parts, including the trimming pieces, and then having the latter stamped with a design and embroider them in self color or varying shades. The medallions that are let into the sleeve capes must match the rest of the trimming. Lace dyed to match the gown is very fashionable at present. This gown consists of eleven pieces: Front and back waist lining; sleeve, cuff and wristband. Bertha marked X and shoulder cape marked XX. Front, back and under-arm gores and trimming straps marked XXX.

To Cut:—Place all edges having triple "TTT" perforations on a lengthwise fold of the material. Cut the remaining parts with the lines of large "O" perforations on the straight (lengthwise) of the goods.

If you do not wish to use the bertha you can cut a yoke from the lining along the line of slot perforations, which can be made of lace or of the material.

Cut the lining for the under-arm piece from the under-arm gore along the line of slot perforations.

Turn back the front edges of the lining at the notches marked for a hem. Turn back the front edges of the gown at the notches indicated for the hem. Gather the upper edges of the fronts and back between "TT" and set on the lining along the indicated lines of slot perforations. Add the lining to the under-arm gore and join the seams according to the notches. Take up the darts marked in the lining adjusting them to the figure, also, shoulder and under-arm seams, and length of skirt. Gather the lower edges of the sleeves between "TT" to fit the wristband; *do this before closing the sleeve.* Gather the upper edge of the sleeve between "TT" to fit the armsize and sew the sleeve into the gown with the seam of the sleeves matching the notch in the armsize of the gown. Make the cuff and sew into wristband with join at back of arm.

Trim the bertha with bands of lace or embroidery, add the shoulder capes to the bertha with notches to matching notches, finish the edges of the capes with lace and stitched bands. Set the bertha on the shoulders with the center of the bertha matching the center of neck at the back. Arrange the trimming bands on the skirt between the indicating lines of slot perforations.

The gown can be made without lining, for summer wear. It will take 10 yards of goods 32 inches wide, 6 yards of 44 inch material or 12 yards of 27 inch goods. This estimate is for the pattern as cut, i. e., 36 inch bust measure. An allowance of ⅜ of an inch is made for seams and 1 inch at shoulder and underarm.

LADIES' TEA GOWN
COUPON PATTERN
Size 36 only
Price 25 cents. (See page 48)

OUR SPECIAL EASTER NUMBER
of 68 pages, will contain advanced styles for the summer, and other advanced ideas. No one can afford to be without it. Subscribe now

THE NEW MATERIALS FOR SPRING AND SUMMER.

PEAU DE CREPE is one of the loveliest of silks for summer wear, combining the softness of crepe de chine with the strength of Peau de Soie.

AN ITEM FOR SPRING FASHIONS. Accordion-plaited effects, in "sunburst" skirts and entire waists and sleeves, will be an important feature of the Spring and Summer. The thin silks and sheer woolen materials lend themselves charmingly to these effects.

RUCHINGS THE VOGUE. Ruchings and plaitings and wide and narrow rufflings are among the most prominent trimmings, and are long and tedious to do by hand. They can, however, be done BETTER by machine, and these, as also the accordion and side plaiting, are especially well done by a well-known firm in New York City.

THE SEWING MACHINE CONTEST.

We would like to see our subscribers take up this contest with spirit. A $65.00 sewing machine, one of the finest made, is surely worth an effort to obtain *free.* IT IS FOR SUBSCRIBERS ONLY. We extend this contest to April 15th.

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with well-developed bust, beautiful neck, pretty arms, and shapely legs, we will send prepaid, a trial treatment of **Dr. Whitney's Nerve and Flesh Builder,** absolutely free. This remarkable remedy developes new flesh, and fills out all hollow places, not by false stimulating, but by reaching the cause of the trouble. It also builds up the whole physical system, creates new energy, strengthens the nerves, restores the appearance of youth and makes the figure perfect. It will positively enlarge the bust from two to six inches, and improve the complexion.
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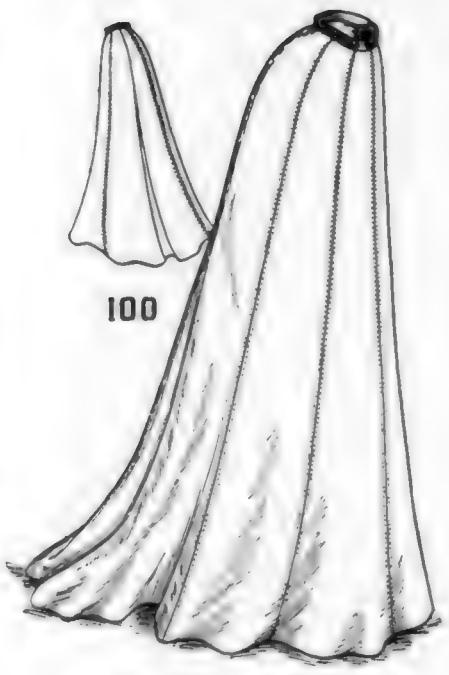
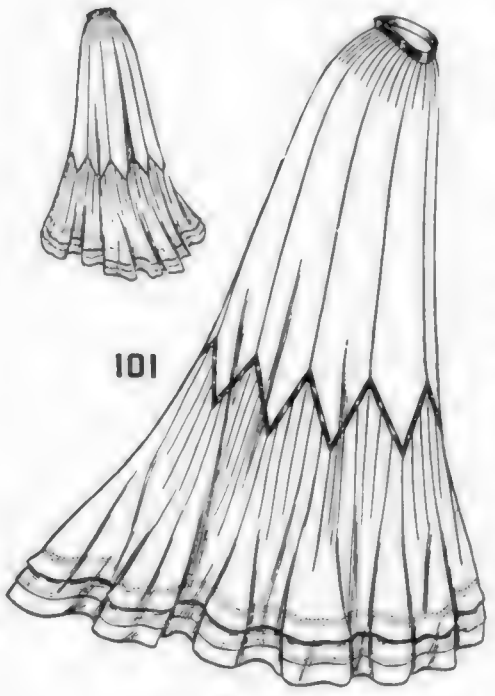


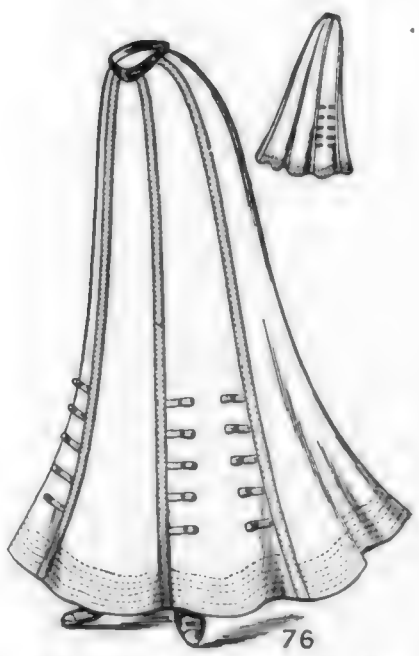
No. 100. Ladies' Seven Gore Dress Skirt in sweep or round length ; 22 to 36 inches Waist Measure. Price 15 cents.

No. 72. Ladies' Nine Gore Skirt in sweep or round length. Sizes 20, 22, 24, 26 and 28 inches Waist Measure. Price 15 cents.

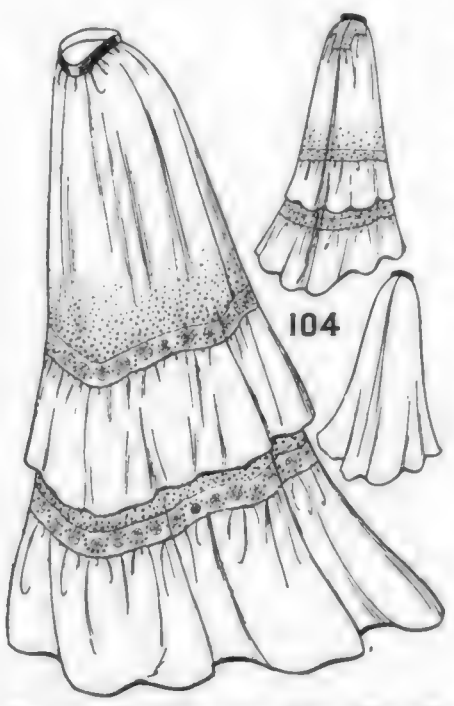
No. 81. Ladies' "1830" Circular Skirt with tucked shaped flounce and ruffles. Sizes 22 to 30 inch Waist. Price 15 cents.



No. 101. Ladies' Nine Gored Skirt with pointed gores and circular flounce tucked to shape. Sizes 22, 24, 26 and 28 inch Waist Measure. Price 15 cents.



No. 76. Ladies' Seven Gored Panelled Walking Skirt with strapped seams and button trimming. Sizes 22, 24, 26, 28, 30, 32, 34 and 36 inches Waist Measure. Price 15 cents.



No. 104. Ladies' Three piece "1830" Skirt with two gathered graduated flounces and with or without empieced postillion yoke at back. Sizes 22, 24, 26 and 28 inches Waist Measure. Price 15 cents.

THE JUVENILE FASHIONS.

Descriptions of Tissue Paper Patterns.

A645. Girls' Dress with Circular Bertha Cape Collar, illustration on page 38. This very attractive model can be used for a variety of fabrics such as voile, cloth, serge, linen and pique and pongee. The pattern calls for 7 yards of 27 inch or 6¼ yards of 36 inch material. Cut in sizes 6, 8 and 10 years. Pinned paper patterns, $1.00. Tissue paper patterns, 15 cents.

A647. Girls' Dress of Nainsook and Embroidery cut in sizes 5 to 9 years. The panel front can be made of plain material or of alternate rows of insertion and lace, with the round yoke portion of all-over lace or embroidery. It is also suitable for light woolen fabrics such as cashmeres and challies. The pattern calls for 3¾ yards of 27 inch or 3⅜ yards of 36 inch material for 7-year size. Pinned paper patterns, $1.00. Tissue paper pattern, 15 cents.

A699. Child's Reefer of Cloth, Silk, Pique, Pongee or Linen, with tabs on collar and cuffs. Trimming of soutache. Ball Buttons. Cut in sizes 2, 4 and 6 years. Material required: 3½ yards of 22 inch, 3 yards of 27 inch or 1½ yards of 54 inch. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A694. Girls' Reefer of Cheviot, Cloth, Pongee, Silk or Linen. Sizes 6, 8, 10 and 12 years. Requires 3¼ yards 22 inch silk, 2¾ of 30 inch pique and 1¾ yards of 54 inch broadcloth. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A698. Child's Short Reefer with Sailor Collar and Capped Sleeve Suitable for cloth, cheviot, silk, pique or linen. Requires 1½ yards 54 inch or 2 yards of 30 inch material. Sizes 4, 6 and 8 years. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A684. Girl's Dress with pointed Yoke and cut with either half-length or full length sleeves. Can be made of voile, challie, dimity, or organdie lawns. Cut in sizes 8, 10 and 12 years. Requires 7 yards of 27 inch or 6 yards of 36 inch for 10-year size. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A686. Girl's Guimpe Dress with tucked skirt and triple circular collar. Made of cloth, linen or lawn. Requires 6¼ yards of 30 inch or 3¼ yards of 54 inch for 10-year size. Cut in sizes 10, 12 and 14 years. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A697. Girl's Sailor Dress. Suitable for serge or linen for ages 6, 8, 10 and 12 years. Requires 7

(*Continued on page 46*).

MODENE

IN COMPOUNDING, an incomplete mixture was accidentally spilled upon the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fail.** If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

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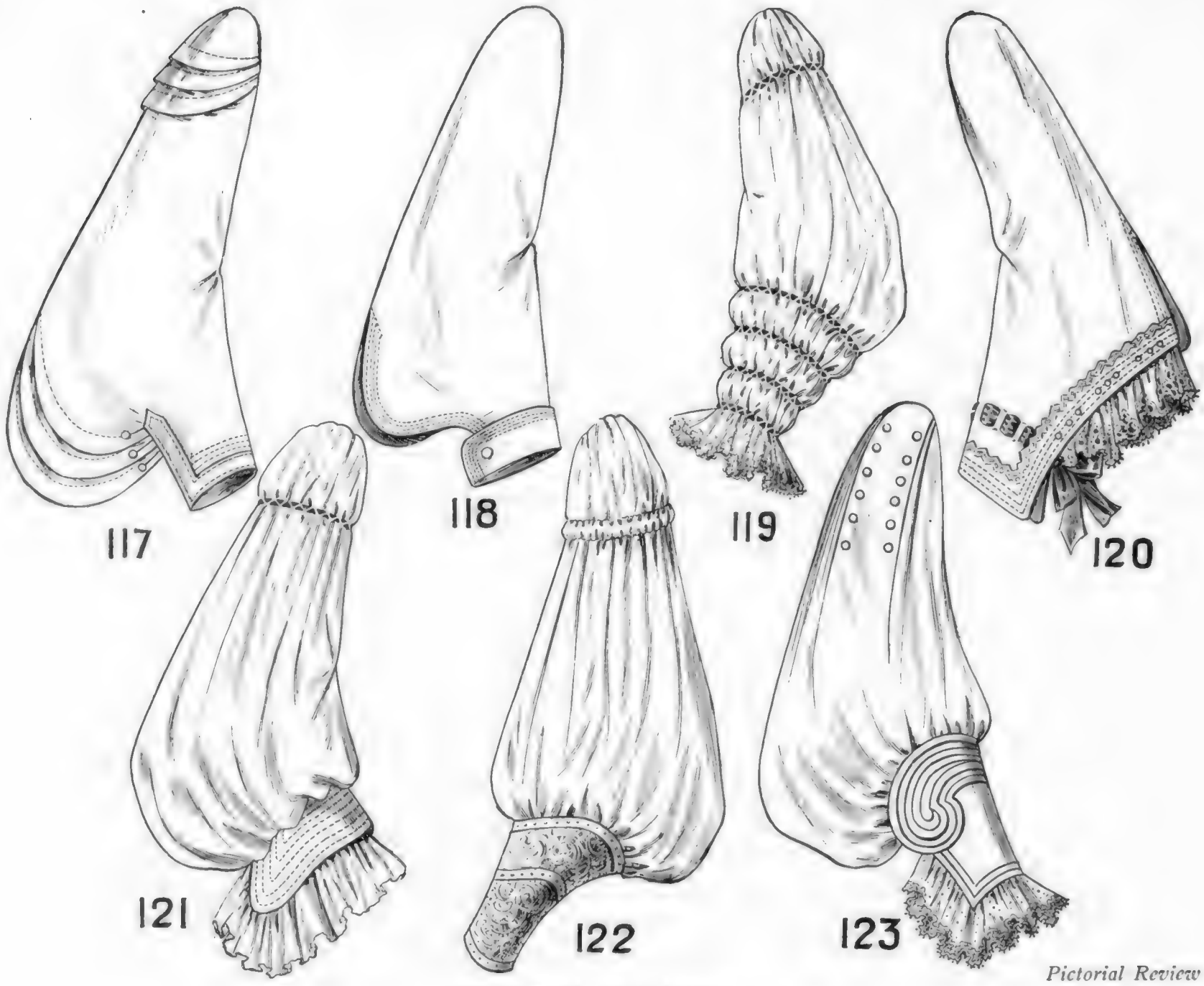

Pictorial Review

NOVELTIES IN SLEEVES

Pinned paper patterns of above designs, 50 cents each.

Tissue paper patterns of above designs, 10 cents each.

117. Sleeve with triple cape effect at shoulder and triple overlap at elbow. Suitable for cloth, linen, and taffeta. Cut in size 36 only.

118. Sleeve with open pouch and cuff. Suitable for cloths, linens and taffetas. Cut in size 36 only.

119. Shirred sleeve for net, voile, foulard, pongee, etc. Size 36 only.

120. Split sleeve with ribbon laced cuff. Suitable for linen, cloth, pongee, etc. Size 36 only.

121. Shirred sleeve with lingerie cuff, for cloth, voile, taffeta, pongee, etc. Size 36 only.

122. Leg o' Mutton sleeve with cable shirred cap effect. Deep lace cuff, for voile, cloth, foulards, pongees, organdies, dimities, etc. Size 36 only.

123. Leg o' Mutton sleeve with button trimmed double box plait and deep cavalier cuff, for cloths, pongees, silk taffetas, linens, etc. Size 36 only.

A CHAPTER ON SLEEVES

OF all dressmaking problems the sleeve is perhaps the most perplexing that presents itself to the home dressmaker today, for upon its shape and trimming often depends the entire success of the garment. It is, in fact, the central point, so to speak, that dominates all elegant costumes.

The difficulties that present themselves to both the professional and amateur in the use of the new models emphasize the truth of the old saying that dressmaking is a trade which one never gets through learning, for the making of these sleeve oddities upset all accustomed methods of making and fitting. The drooping shoulders have so changed the shape of the armhole that it often looks more like a crescent shaped crosswise-slit in a coat or bodice than anything else. This added length to the shoulder portion very naturally takes from the height of the top of the sleeve. The queer look which this gives to the upper outline of the sleeve is apt to be puzzling to the uninitiated until one discovers that a highly curved sleeve top will cause distressing wrinkles and discomfort when sewn into a drooping shoulder armhole.

The sleeve oval and the armhole oval are now horizontal instead of perpendicular. By remembering this when making the new long shoulder garments much vexation and trouble will be avoided.

Another puzzling feature about the long shoulder is that it will not always permit the surplus fullness of a smooth top sleeve to be disposed of by gathers on the upper top of sleeves, as one heretofore disposed of such fullness. On the contrary, one must either put it into gathers under the arm instead of on top, or take the surplus out entirely by reducing the size of the under sleeve portion from the elbow up. This, of course, applies chiefly to smooth-fitting sleeves. Sleeves that are meant to be gathered into the armhole of a drooping shoulder garment should be cut so as to present an almost flat line across the top and the curving inward of the underside of the sleeve be not above one to two inches in depth, according to the plumpness of the arm.

We cannot too strongly advise the novice to take the precaution of cutting and fitting a model in muslin or crinoline, not only of the new sleeves but of every pattern that is cut on new and unfamiliar lines. The acquaintance this gives with the work will more than repay for the extra time and trouble.

The seven special sleeve models which we illustrate this month are masterpieces of the best Paris designers. The opportunity given to secure

these exclusive models in tissue paper with full printed instructions at 10 cents is an offering never matched by any high-class fashion magazine and one that will be appreciated by our increasing family of readers. Their use will lend the touch of individuality to even a commonplace garment. They are so fresh, unhackneyed and so full of real artistic beauty that one can use any and every one of them with the full assurance that the style is one that will hold a long time.

No. 117. This very effective design is one destined to be very popular in cloth, linen or silk taffeta. It suggests the strictly tailor-made without being severe. Cut in size 36 it requires 2½ yards 27 inch material. Tissue pattern, 10 cents.

No. 118. Is also a tailor-made design and peculiarly appropriate for coats and jackets, to be worn over a full dress sleeve, as it is open from wrist to elbow to permit the under sleeve to show. It can be used for dress sleeve and the opening filled with lace or plaited chiffon. Cut in size 36 it requires 1¾ yards 27 inch material. Tissue pattern, 10 cents.

No. 119. This charming design is exceptionally desirable for voiles, nets and soft silks or woolens. Cut in size 36 it requires 2¾ yards of 27 inch material. Tissue pattern, 10 cents.

No. 120. This delightful model touches the very pinnacle of style in sleeves. It is one that is universally becoming as well as universally correct since it "fits in" for nearly every possible fabric and use. The original was developed in ivory broadcloth with Persian bands, Lierre lace and green velvet ribbon. Cut in size 36 it requires 2 yards of 27 inch material. Tissue pattern, 10 cents.

No. 121. This handsome sleeve is one that will invest even the simplest garment with an air of distinction. Nothing richer can be wished for in a coat of silk or pongee. The lace may be omitted from the flaring lingerie cuff. Cut in size 36 it requires 2¼ yards of 27 inch material. Tissue pattern, 10 cents.

No. 122. Is a sleeve that typifies the vogue in gauntlet or cavalier cuffs. With all the ornateness of the most elaborate it is, nevertheless, in reality a very simple sleeve. The deep cuff, when made of all-over lace, lends an effective finish. Cut in size 36 it requires 2 yards of 27 inch material. Tissue pattern, 10 cents.

No. 123. For a sleeve distinctly out of the commonplace one could make no better selection than No. 123. Its dignity and beauty impress one at a glance. Embroidered discs of silk or linen may be substituted for the buttons, or buttons of whatever the garment is trimmed with may be made over the old-fashioned wooden molds, which are a part of fashion's revival and are to be used for embroidered buttons as large as butter shells. Either Soutache braid or cord may be used for the scroll trimming at top of the deep cuff. The pattern is cut in size 36 and requires 2¼ yards of 27 inch material. Tissue pattern, 10 cents.

* * *

The inside measurement of the sleeves of PICTORIAL REVIEW tissue paper patterns is 19 inches. If your arm from arm's eye to wrist line measures more or less than this, cut across pattern between notches at elbow and lap over or separate to required length. Extra width or fullness may be taken out of sleeve pattern by laying a pleat from top to bottom. If fullness is to come from above the elbow a V shaped pleat narrowing down to nothing at elbow will accomplish the change. These instructions apply to the pattern of outer material as well as to the linings of sleeves.

PRETTY FASHIONS IN CHILDREN'S COATS.

No. A 698. Short Cheviot Reefer. Sailor Collar and Cuffs trimmed with Soutache and Embroidered Anchors. Sizes 4, 6 and 8 years. Pinned Pattern, $1.00. Tissue Pattern, 15 Cents.

No. A. 694. Child's Cheviot D. B. Reefer, Collar trimmed with Soutache and ball buttons. Cut in 6, 8, 10 and 12 years. Pinned Pattern, $1.00. Tissue Paper, 15 Cents.

No. A 699. Child's White Cloth or Pique Reefer with Tabs on Collar and Cuffs, of light blue trimmed with gold cord or ball buttons. Cut in sizes 2, 4 and 6 years. Pinned Pattern, $1.00. Tissue Pattern, 15 Cents.

Patterns cut to measure, 50 cents extra.

PICTORIAL REVIEW TISSUE PAPER PATTERNS

(*Illustrated on page 15.*)

The love for dainty lingerie is one that seems inherent in the feminine heart, indeed to the woman of real refinement the subject of "linen" and lingerie is more important, if possible, than her outer wear. We have prepared these patterns with great care, both to avoid the commonplace and the scantily cut garments of the shops. While aiming for beautiful and unusual effects we have kept in mind the value of simplicity because our patterns are designed to meet the need of the inexpert sewer. The printed instructions that go with each pattern are so very explicit that even the veriest tyro can understand and follow them with happiest results.

No. 124. Ladies' Night Gown (page 15). This beautiful nightdress was copied from the trousseau of a foreign princess. The elegant effect of its loose flowing sleeves will make it very popular. It can be made of peau de crepe, French nainsook, dimity or any of the soft wash materials and requres 8 yards of 30 inch goods, with 4 yards of inch wide beading, 8 yards of

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I assert and WILL PROVE TO YOU, that my treatment will destroy the follicle and otherwise PERMANENTLY REMOVE THE HAIR FOREVER. No trace is left on the skin after using, and the treatment can be applied privately by yourself in your own chamber.

IF YOU ARE TROUBLED, WRITE TO ME for further information, and I will convince you of all I claim. I will give prompt, personal and strictly confidential attention to your letter. Being a woman, I know of the delicacy of such a matter as this and act accordingly. Address

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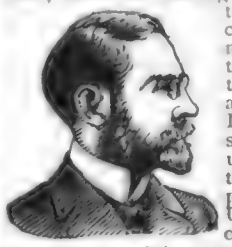
Irving K. Mott, M.D., of Cincinnati, O., demonstrated before the editorial board of the *Evening Post*, one of the leading daily papers of Cincinnati, the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured, Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment.



Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.

The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVING K. MOTT, M.D., 136 Mitchell Building, Cincinnati, Ohio.

Please mention PICTORIAL REVIEW when writing to advertisers.

two inch insertion and 8 yards of three inch lace. Cut in sizes 34, 36, 38, 40 and 42 inches, bust measure. Price, 15 cents.

No. 125. Ladies Open French Drawers with fitted darts at top. Specially designed for plump figures and to give a smooth effect over the hips. They require 2 yards of 30 inch material with 2¼ yards one inch beading and 4½ yards three inch edging. Cut in sizes 24, 28 and 32 inches, waist measure. Price, 15 cents.

No. 126. Ladies' Empire Chemise with Yoke and Revers. In this model a pleasing fullness over the bust is attained by means of a broad group of tucking. The skirt is trimmed with a ruffle and insertion to serve as an under petticoat. It requires 4½ yards of 30 inch material, together with 6¼ yards of insertion and 10 yards of lace or edging, and is cut in sizes 34, 36 and 38 inches, bust measure. Price, 15 cents.

No. 127. Ladies' Ruffled Corset Cover for wear with shirt-waists. This clever little model can be made with or without the ruffles and with a drawstring at waist or a peplum to keep it in place below the waist. It requires 2 yards of material 30 inches wide, together with 1½ yards beading and 8 yards lace edging. Cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

No. 128. Ladies' Umbrella Drawers. These are a very welcome addition to the summer wardrobe, as their width lends a roomy coolness and often enables one to wear fewer underskirts in hot weather. The pattern calls for 4 yards of 30 inch material, with 5 yards insertion and 7 yards of edging or lace. Cut in sizes 22, 26 and 30 inches, waist measure. Price, 15 cents.

A 700. Pique or Cloth Reefer (1 to 3 years). Stitched in plaits, collar and cuffs trimmed with Soutache. Large pearl buttons. Pinned Paper Pattern $1.00. Cut to measure 50 cents extra.

A 692. Child's Cloth Coat (4 to 8 years) with fly front and inverted plaits in the back. The stitched straps are trimmed with fancy braid. Silk collar. Leg o'mutton sleeve stitched at top and set in deep cuff. Pinned Paper Pattern $1.00. Cut to measure 50 cents extra.

No. 129. Ladies' Night Gown with Shoulder frill in Handkerchief effect. Requires 5½ yards 30 inch material with 7 yards insertion, 8 yards of lace or edging and 4 yards of lace beading. Cut in sizes 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

No. 130. Ladies' Combination corset cover and Petticoat. This exquisite model is especially attractive when made of sheer or silken fabric. It requires 4½ yards of 30 inch material with flounce, or 3¼ yards without the flounce. Two yards of narrow edging, 3½ yards wide edging and 10 yards of insertion. Cut in sizes 32 to 40 inches, bust measure. Price, 15 cents.

No. 131. Ladies' Open Knickerbocker Drawers gathered to a yoke. Can be made in soft silk, peau de crêpe, viyella and in soft finish cambrics and muslins. The pattern requires 3 yards of 30 inch material, with 2 yards of deep edging and 5 yards of insertion. Cut in sizes 22, 26 and 30 inches, waist measure. Price, 15 cents.

No. 132. French Corset Cover, to be made in one piece or with a seam under the arm. It is a very charming little model for wear with a low corsage or transparent gown, and is fastened in the French manner with ribbons on the shoulders. Many French ladies have button holed eyelets worked in the shoulder seams of dresses, through which these ribbons are drawn and tied in tiny bows on the outside of the dress or finished with shoulder rosettes. The pattern requires 1½ yards 30 inch material with 3 yards of insertion, and 1¾ yards of edging. Cut in sizes 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

No. 133. Ladies' Silk or Cambric Petticoat with Yoke. This shapely model gives the smooth effect over the hips with ample fullness at bottom. It is a very economical pattern for silk as it requires but 7½ yards of 27 inch material to cut it with the flounce. If trimmed as in illustration it will require 4¼ yards of lace or edging with 15 yards of insertion. Cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents.

No. 134. Ladies' Corset Cover with Square Neck. This pattern calls for 1½ yards of 27 inch material with 2¼ yards insertion, 3 yards of edging, 1½ yards of narrow lace or edging for the bottom and 1¼ yards of beading. Cut in sizes 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

A666. Ladies' Waist with deep fichu, illustrated on page 16. This dressy waist is equally attractive for wear with a separate skirt, and can be made with or without the deep ruffle over shoulders. It can also be utilized for making of two fabrics or in a color combination with the fichu of silk or all-over lace and waist of voile or foulard. If linen is used the fichu may be made of heavy embroidery or cluny lace. The pattern is cut in sizes 34, 36, 38 and 40, bust measure, and requires 5¼ yards 27 inch, 4½ yards 36 inch or 3½ yards of 44 inch material with a yard extra if ruffle is made of the goods, or with 2½ yards of 10 inch lace for the shoulder ruffle. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A667. Ladies' Panel Front "1830" Skirt (page 16) with tucks and deep tucked flounce. The long flowing lines of this skirt make it becoming to every figure and its elaborate effect is produced by such simple methods that it is not at all a difficult model to achieve. It is just as pretty in lawns and soft washables as in voiles, pongees or foulards. Cut in sizes 22, 24, 26 and 28 inches, waist measure. It requires 9⅛ yards of 22 inch, 8¼ yards of 27 inch or 4¾ yards of 44 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A 696. Striped Gingham Sacque Apron for boy or girl (3 to 6 years) gathered in front to a round yoke, belted back, feather stitching on yoke, cuffs and pocket. Pinned Paper Pattern 50 cents. Cut to measure 50 cents extra.

A668. Ladies' Shirt Waist with drop shoulder and panel front (page 28). The design is shown in figured pongee, it is equally handsome in plain fabrics and with or without the embroidered panel, and it can be made with or without a fitted lining. Cut in sizes 34, 36, 38 and 40, bust measure. It requires 4¼ yards of 27 inch or 2¾ yards of 40 inch material for medium size. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A669. Ladies' Gathered Skirt with deep tucks (page 28). This graceful five-gored model can be developed in pongee, voile, batiste, lawn, foulard, linen or mercerized cottons, with panel of embroidery, lace or fancy tucking. It is a very easy skirt to make and presents fewer difficulties than some skirts that are less attractive. Cut in sizes 22, 24, 26 and 28 inches, waist measure. It requires 9 yards of 22 inch or 8 yards of 27 inch or 4¾ yards of 44 inch material for the medium size. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A670. Ladies' Waist in Surplice Effect with double fichu of flat (shaped) ruffles (page 28).

A 690. Military Coat of Blue Cheviot for child 4 to 8 years. Three-quarter tight fitting with plaits stitched to the waist. Epaulette strap on shoulder. Galloon trimming on collar and cuffs. Pinned Paper Pattern $1.00. Cut to measure 50 cents extra.

No. 91. Ladies' Long Shoulder Shirt Waist with Yoke and Vest Front. Cut in sizes 34, 36, 38 and 40 Bust Measure. Price, 15 Cents.

The costume of which this is a part, is one of the most effective of the season's novelties, whether made of linen in one of the new shades, or of tinted pongee. It is cut in sizes 34, 36, 38 and 40 inches, bust measure, and requires 4½ yards of 27 inch, or 3¾ yards of 36 inch, or 2¼ yards of 54 inch material for medium size. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A671. Ladies' Gathered Skirt, with Panel Front, and deep flounce with flat ruffles (page 28). With the flat ruffles made of lace or colored embroidery this skirt presents a remarkably striking effect. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure, and requires 9 yards 4⅛ yards of 54 inch material for medium size. Extra material for ruffles 6 yards of 27 inch, 5 yards of 36 inch, or 3½ yards of 54 inch, or 30 of 27 inch, 7½ yards of 36 inch, or yards of lace 4 inches wide. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A677. Ladies' Evening Waist of crepe de chine, chiffon, Paris mull, or net, with drop yoke and deep cuffs of net and lace (page 20). The pattern of this delightful creation has been simplified to the highest degree in order to put the making of it within the power of the ordinary home sewer. The upper portion of the sleeve is cut in one with the yoke portions in order to permit of the transparent effect, which is impossible in an applied yoke where the sleeves are sewn into and supported by the lining. Lace medallions may be substituted for the shirred rosettes and lace bands for the ruches on front and sleeves, and the yoke. The pattern is cut in sizes 34, 36, 38 and 40 bust measure, and requires 5 yards of 22 inch material, or 3 yards of 40 inch material for size 36. Pinned pattern, $1.50. Tissue pattern, 25 cents.

A681. Ladies' Silk Coat with drop shoulder and puff sleeve with lingerie cuff (page 22). This serviceable and handsome coat may be made of silk, or pongee, or voile, or of broadcloth in white or light shades. It is cut in sizes 34. 36. 38 and 40 bust measure, and requires 7 yards of 27 inch, 5½ yards 36 inch, or 4½ yards of 40 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A674. Ladies' Eton Coat with Shirred Cape. (Page 24). The original was developed in light brown voile with Persian bands and narrow straps of fancy feather stitching. It makes a generally useful as well as dressy wrap made of taffeta or peau de cygne, or as part of a costume.

No. 85. Ladies' Tucked Blouse Waist with Shoulder Empiecement. Lined or unlined. Sizes 32, 34, 36, 38 and 40 Bust Measure. Price, 15 cents.

Cut in sizes 34 and 36. It requires 9¼ yards of 22 inch, 6 yards 27 inch, or 4 yards of 40 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A675. Ladies' Eton Coat of Cloth with Vest of Velvet and trimmed with Gold Braid. (Page 24). The clever combination of drop shoulder and centre front make the cut of this jaunty coat very acceptable to short figures. The sleeve is also a striking feature, being cut in one piece and open from wrist to elbow in order to accommodate the full puff of the waist sleeve. The coat will look well made of silk with vest of Pompadour (flowered) silk with gold or jewel buttons. Cut in sizes 34, 36, 38 and 40. It requires 3½ yards 27 inch or 2½ yards of 40 inch material with two-thirds yards of 22 inch velvet for the vest. Pinned pattern, $1.50. Tissue paper pattern, 15 cents.

A649. Ladies' Tea Gown. Page 30). This delightfully comfortable garment can be developed in peau de crepe, challie, pongee, or Pompadoured crepe de chine, Mousseline satin, in white washables, or fancy dimities and lawns. The cape gives the long shoulder outline. A fitted lining holds the garment to the figure. Cut in sizes 34, 36, 38 and 40 inches bust measure. It requires 11 yards of 27 inch, 9½ yards 36 inch, or 5¾ yards of 44 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A660. Misses' Fancy Shirred Dress Bodice with Guimpe. (Page 36). This very smart model is extremely girlish in effect. It can be worn with or without the guimpe which makes it available for dressy afternoon as well as evening wear. The design lends itself to an extremely large variety of fabrics such as voiles, crepe de chines, Pompadoured silks, dotted mulls, flowered organdies, and plain or figured pongees. The pattern is cut in sizes 16 and 18 years and requires 3¾ yards of 22 inch, 2½ yards of 36 inch, or 1¾ yards of 44 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

A661. Misses' Tucked and Shirred Panel Skirt. (Page 36). One would seek far to find a model more expressive of youth and girlish grace. The design is one that can be used with a variety of blouse models as well as with No. 660. It will serve also for handsome street frock if made up in suitable colors, such as blue, earth-brown, champagne, or reseda. It is cut in sizes 16 and 18 years and requires 12 yards of 27 inch or 7¾ yards of 40 inch material. Pinned pattern, $1.50. Tissue pattern, 15 cents.

Our Tissue Paper Patterns may now be had at our Branch Office, 158 State Street, Chicago.

No. 89. Ladies' Shirt Waist with Battlemented Tabs over Tucked Front, and Shoulder Revers. Sizes 34 to 40 Bust. Price, 15 Cents.

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A684. Girls' Dress, with full length and half length sleeves. Cut in sizes 8, 10 and 12 years. Pinned Paper Patterns $1.00. Tissue Paper Patterns 15 Cents. Cut to Measure 50 Cents extra.

CHILDREN'S CLOTHING

By Mlle. Pratique.

CHILDREN will be children, or ought to be, and as such must be considered in the garments we make and put on their little bodies.

There are several things to be remembered. First of all, they must never be confined in any way, or by any garment, band or string. Their clothes should be constructed so that every limb, every muscle, every organ has not only free room to *move*, but has *room to grow*.

Children's clothes, however, need careful fitting; the more so because of these allowances, so that though large enough they will not look as if they belonged to a larger child.

Secondly, plenty of turnings must be allowed, so that at the least indication of tightness they can be let out, and hems or tucks let down.

Thirdly, children's clothes should never be heavy. This is very important, because the weight of heavy clothing taxes a child's vitality and retards its growth; it may even cause deformity.

The shoulders are the safest place on which to put the burden of the clothing, except the dress, and coat, which have their weight more evenly distributed.

Fourthly, put as few garments as possible on a child, but let these be of *light, warm* texture in winter, changing them to cooler garments gradually with the change of seasons. Children cannot be expected to think for themselves, and unless they are protected *against* taking cold, they will surely run risks from childish indiscretion.

Therefore it is wise even in summer to have wool next the skin. There is a wool gauze woven underwear, that being more than half cotton, is as light and comfortable as the thinnest lisle, much lighter than silk; it is an excellent guard, and does not shrink if carefully washed. A little shirt of this, one petticoat set on a body with straps over the shoulders, and the dress, are sufficient clothing, except in cold weather, when warm drawers should be added. Drawers can be substituted for the petticoat if preferred.

English people have their children's clothes *very* short, even above the knees, with low neck and short sleeves; with socks and shoes. They supplement this abbreviated costume with cold baths every morning, which makes the children so hardy they do not mind the scant clothes any more than a Scotchman minds his "kilts"; girls of ten are seen in short dresses and socks; but they have the frocks cut high, and with long sleeves. This style of clothing children is not advocated in this country; but we are credited with clothing our children very charmingly as well as sensibly.

Among the selected patterns of the PICTORIAL REVIEW will be found garments of all kinds, for children of all ages, with very explicit directions for cutting and making; but each individual child, as well as adult, has its own needs which must be considered in the making of their clothes.

Visions of wakeful nights with a croupy boy or girl will make many a mother glad to learn of a simple method for keeping shoe soles dry and adding to the wear of them.

Buy ten cents' worth (¼ pint) of ordinary copal varnish, (not shellac) and with a cheap paint brush apply several coats of the varnish to the outside of the shoe sole about one a week, taking care, however, not to touch the uppers with the varnish. This will not serve against deep snows and mud, or when walking through puddles; but it *will* keep the wet and dampness of the sidewalk from entering through the sole.

Every mother is aware that there are some children who look well in "anything." They have what a very witty writer has termed "a ready-made figure"—that is, they belong to the fortunate ones for whose use and wear the stock sizes of ready-made patterns need no alterations. For the benefit of the less favored we print instructions and allow large outlets on the seams of all our patterns for little folks. This precaution enables every mother to choose something from our large variety of chic children's styles, that will exactly suit her darling.

No. 33. Child's Set of Short Clothes, consisting of Dress with high or round neck, Petticoat, Drawers and House Sack. Price, 25 cents.

A686. Girls' Guimpe Dress with deep triple Cape Collar and Tucked Skirt. Sizes 10, 12 and 14 years. Pinned Paper Patterns, $1.00. Tissue Paper Patterns 15 Cents. Cut to Measure, 50 Cents extra.

A697. Girls' Sailor Dress. Sizes 6, 8, 10 and 12 years. Pinned Paper Patterns $1.00. Tissue Paper Pattern 16 Cts. Cut to Measure, 50 Cents extra.

OUR SPECIAL PREMIUMS
On Page 50
Offer splendid pay to those who will secure new subscribers

THE JUVENILE FASHIONS.

(*Continued from page* 41).

yards of 27 inch or 4 yards of 50 inch material for 10-year size. Cut in sizes 6, 8, 10 and 12 years. Pinned paper patterns, $1.00. Tissue paper pattern, 15 cents.

A687. Girl's Dress with deep slashed collar and gathered skirt with deep tucked flounce. Trimmed with lace insertion and ribbon loops. Two styles of sleeve. Requires 6 yards of 30 inch or 3¼ yards of 40 inch material. Cut in sizes 10, 12 and 14 years. Pinned paper pattern, $1.00. Tissue paper pattern, 15 cents.

A687. Girls' Dress with deep Slashed Cape Collar. Gathered Skirt with deep tucked flounce. Pinned Paper Pattern, $1.00. Tissue Paper Patterns 15 Cents. Cut to Measure, 50 Cents extra.

No. 90 Girls' Ruffled Dress with Bretelles and Shoulder Capes. Cut in four sizes: 8, 10, 12 and 14 years. Price 15 cents.

No. 60 Little Girls' Combination Suit can be made together or as separate waist and drawers. Sizes 2, 4, 6, 8, and 10 years. Price 10 cents

So many inquire why there is such a difference in the price of our Pinned Patterns and our Tissue Patterns when the models are the same.

We have explained this before but cheerfully do so again.

Our Pinned Patterns are cut by hand, one at a time, of stout silk paper, carefully pinned exactly as the garment is sewn, and each detail of trimming artistically marked exactly as it is to appear in the finished garment.

Our Tissue Patterns are cut and perforated by the thousand, and very explicit instructions for making are printed instead of stamped or designed upon each.

It costs as much to cut one Pinned Pattern as to cut a hundred in Tissue.

Hence the difference in price.

No. 38. Little Girls' Tucked French Dress, unlined. Cut in 6 sizes, 3, 4, 5, 6, 7 and 8 years. Five year size requires 4⅜ yards of 27, 3½ yards 36 inch, or 3 yards 54 inch goods. Price 15 cents.

No. 98. Child's Tucked Dress with or without Lace Guimpe and Stole Bertha. Sizes 3, 4, 5 and 6 years. Price 10 cents.

Any one of our Tissue Patterns Free with a year's subscription to PICTORIAL REVIEW if sent direct to this office

The above offer to give any one of our beautiful Tissue Paper Patterns free with a year's subscription is bringing us a perfect "whirlwind" of new readers.

It has taken people but a little time to discover and realize the vast difference there is between ours and other Tissue Patterns. Their quality and beauty make a lasting friend of every one who uses them, and we are advertised by the praise and admiration which garments made after our designs evoke. Even when made by a woman who "never made a dress before in her life," the frocks, and waists, and skirts, and children's clothes are so uncommonly pretty that they attract the spontaneous comment of every beholder.

There's a mine of real delight in discovering that with the aid of a really artistic and accurate pattern one can quickly develop latent talent and become a really skilful and clever needlewoman.

If the very clear directions given with every pattern are carefully studied and followed a perfect garment is sure to be the result.

It is, however, sometimes very necessary to alter patterns for figures that deviate from "standard measurements," that is, there are figures with shorter or longer waists than the regulation nine inch from arm's eye to waist line. Again there are those whose arms are longer or shorter than nineteen inches on the inside from arm's eye to wrist, and many have broader or narrower backs than the proportions allowed. Likewise there are many whose skirt length from waist to floor is more or less than forty-two inches (which is the front length of all our skirt patterns). For this reason we think it needful to reiterate the advisability of experimenting with a model in crinoline or other cheap material before attempting to cut into the material for the garment. It will only be necessary to make up half the garment in such a model and it may save a novice from very serious blunders.

Remember our caution—not to cut off or add length at the lower edge of a pattern. The correct way to add to or reduce the waist length in either a bodice or coat is to cut across the pattern at three inches above the waist line and then lap over or separate the parts to the length required. Do this first with the lining (if waist is lined and fit the lining to insure the correctness of the alteration, making careful note of the allowance or reduction in order to make the same change in the pattern for outer material before cutting. For sleeves the alterations are best made between the two notches at the elbow joint.

(*Continued on page 49.*)

To Fat People.

To All Sufferers of Obesity I Will Send a Trial Treatment FREE.

I KNOW YOU WANT TO REDUCE YOUR WEIGHT, but probably you think it impossible or are afraid the remedy is worse than the disease. Now let me tell you that not only can obesity be reduced in a short time, but your face, form and complexion will be improved, and in health you will be wonderfully benefitted.

I AM A REGULAR PRACTISING PHYSICIAN and have for many years made a specialty of the reduction of superfluous flesh. I do not seek to demonstrate a theory. I have no time for that. I am accomplishing facts. You cannot afford to wait or experiment with anti-fat or patent medicines. I am curing thousands who have given up all hope of ever being relieved of the dangerous disease, obesity.

Remember, I shall send entirely **FREE** to every person who writes me enough of my wonderful treatment to convince every sufferer that I have fully discovered the true secret for permanently reducing superflous flesh. If you will address me to-day and tell me confidentially anything you wish my advice on my services are yours. Write for **FREE TRIAL** treatment and be convinced.

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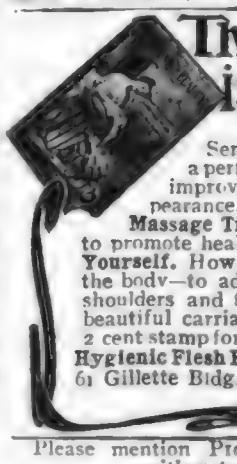

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No. 112. Ladies' Shirt Waist with Vertical Tucks, Bertha and Sleeve Cap. Sizes 34, 36, 38 and 40 inches Bust Measure. Price 15 cents.

OUR EASTER NUMBER WILL GIVE

A Feast of Fashion

Surpassing anything ever offered by any publication

PICTORIAL REVIEW has done something that no other fashion or home magazine has ever attempted. We have at great expense sent our head designer to Paris for the sole purpose of visiting the ateliers of the great fashion artists and securing from them original and exclusive Costumes, Coats and Blouses in order to give the readers of PICTORIAL REVIEW the most authentic and reliable information on the subject of coming fashions.

No. 94. Ladies' Military Front Shirt Waist with Duchess Closing and with one-piece Tucked and Shirred Side Forms. (No seam under arm.) Sizes 32, 34, 36, 38 and 40 Bust Measure. Price 15 cents.

No. 92. Ladies' Shirt Waist with Straps and Epaulettes. Sizes 34, 36, 38, 40 and 42 Bust Measure. Price 15 cents

We are now in receipt of some of his purchases, which include a wonderful array of Costumes, Coats and Blouses from the most renowned fashion makers of Paris. They are masterpieces! Their beauty is simply dazzling. The list includes such famous names as Paquin, Callot Soeurs, Francis, Thellier, Poiret, Dukes and Joire, Solovici, Corne, Porret and others of equal note. Our Easter Number will contain beautiful illustrations of every one of them, with full descriptions of their materials, trimmings, and peculiarities of cut and make.

EACH AND EVERY ONE IS AN ORIGINAL CREATION DESIGNED EXCLUSIVELY FOR PICTORIAL REVIEW.

Such a feast of fashion has never been presented to the readers of any magazine. Each design fairly sparkles with new ideas, and has features whose absolute novelty will be a fashion revelation. There's not a hackneyed thought in them. And best of all—their reliability as true indices of the coming styles will make the Easter Number of PICTORIAL REVIEW practically invaluable to every woman who expects to get or make a new dress for Easter.

These exquisite Costumes, Coats and Blouses will be put on exhibition in our show rooms as fast as they arrive and we cordially invite every one of our readers who visits New York to come in and see them in all their beautiful reality.

No. 79. Ladies' Fancy Bodice with Eugenie Ruffles. Sizes 32 to 40. Price 15 cents.

No. 55. Ladies' House Gown, with Fitted Back and Half-tight Front; 6 sizes, 32, 34, 36, 38, 40 and 42 inches Bust Measure. Requires 11 yards 27 inch, 6½ yards 32 inch, 5¾ yards 44 inch goods for medium size. Price 15 cents.

It is advised whenever patterns are altered in any manner that a model should be cut and fitted in thin crinoline or muslin before cutting into the cloth. This will insure against cutting blunders or mistakes in measurements. Indeed it is always a good plan for beginners to cut and fit a model of every garment and make needed alterations therein before cutting into the fabric.

SPECIAL PATTERN COUPON
FOR MARCH
LADIES' TEA GOWN
(Size 36 only.)
To be accompanied by 25 cents in stamps or coin.

NAME.....

ADDRESS.....

CITY.....

Be sure and mention size when ordering. Otherwise medium size will be sent.

Errors in sizes ordered will not be rectified unless pattern is returned with sufficient postage for remailing.

The first trial of our Tissue Patterns will convince that they bear no resemblance to the ordinary "cheap" pattern. They belong to an entirely different class. They are identical with patterns published by our own and other high-class Fashion Magazines at $1 to $5 apiece.

No. 56. Ladies' House Wrap[per] in Dip or Round Length; 6 sizes, 3[2], 34, 36, 38, 40 and 42 inches Bust. Re[quires] 10 yards 27 inch, 7⅜ yards 36 [inch], or 6 yards 44 inch goods for me[dium] size. Price 15 cen[ts]

TISSUE PAPER PATTERNS FREE.

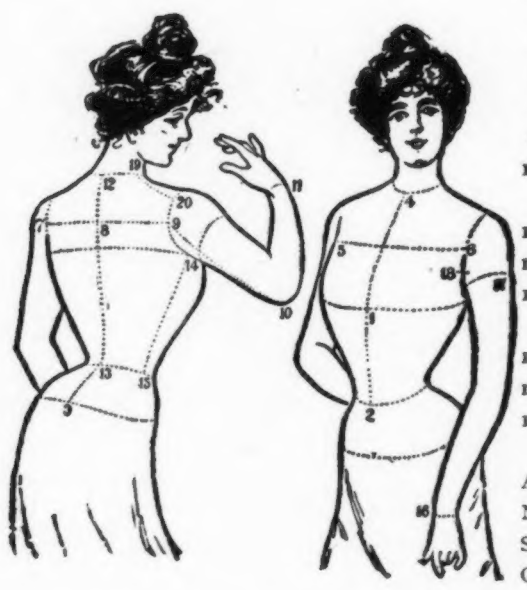
(*Continued from page 47.*)

Gored skirts are best lengthened or shortened by cutting through the pattern twelve inches below the waist line and lapping over or separating the parts to the length required. This preserves the fit of the skirt about the hips, and its proportionate width at the foot. For a short figure with extra large hips it is sometimes feasible to lift the skirt and reduce its length by cutting off at the top. When this is done, however, great care should be taken to follow the waist line curve with exactness and to fit each and every seam from hips to waist, otherwise the skirt will be thrown entirely out of balance and the "hang" of it destroyed beyond redemption. Gathered skirts and circular skirts can usually be lengthened or shortened at the bottom.

ABOUT QUANTITIES OF MATERIAL.

The measurements given for material required are in every instance based on the cutting of material with an "up and down" in either the nap or weave or pattern. For this reason it will often be found possible to make the garment of less material than is stated on the envelope or in the descriptions published, and we would suggest that where economy of material is an object that the pattern be first purchased and laid out upon newspapers cut and pasted together to the width of the material one wishes to use. By doing this one will often be able to dovetail one portion into another without regard to "up and down," taking care, however, always to observe that the line of large "O" perforations in the pattern are laid upon the straight *lengthwise* thread of the goods and not crosswise or aslant as this will surely spoil the set of the garment. It will not matter if the material is cut upside down or wrongside out (if it has no nap or figure), but it will matter very much if you cut it crosswise or aslant when the pattern calls for straight lengthwise, which means parallel with the selvage of goods.

Directions for Self-Measurement



1-1—Around bust.....
2-2— " waist.....
3-3— " hips.....
4-4— " neck.....
5-6—Across front.....
7 9— " back.....
8-9—Back to armhole.....
9-10—Armhole to elbow.....
10-11—Elbow to wrist.....
4-2—Length of waist in front.....
12-13— " " back.....
14-15— " under arm.....
18-16— " of inside sleeve.....
6 6—Armhole.....
17-17—Thickness of arm.....
16-16—Around waist .....
19-20—Shoulder measure.....
—Length of garment.....
Amount enclosed.....
Name.....
Street .....
City.....

Kindly fill out the above measurements very carefully.

Length of skirt from center front to floor.
Length of back from waist line to floor.
Length of hip from waist to floor.
Around waist.
Around hip 5 inches below waist line.

Our Pinned Paper Patterns (to measure) are **cut to fit.** We guarantee every pattern sent out to give the identical style and fit illustrated in the design from which it is ordered. Fill out carefully the following Coupon.

MEASUREMENT COUPON.

For Cut-to-Measure Patterns only.

Figure number of illustration..... Page on which it appeared.....

hat Month..... Bust ..... Waist .....

Length of front of waist..... Length of back of waist.....

Length of under-arm seam..... Length of front seam of sleeve.....

Width of back..... Length of skirt..... Hips.....

Sender's name.....

Address in full.....

Amount enclosed with order, $.....

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Advice given by an Expert
Full plans very Reasonable. Send stamped addressed envelope and ten cents with questions. Contracts taken. **Letters Only.**
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GIRLS Do you wish to earn a beautiful Bisque Doll, also a lovely Necklace and Ring? If so, send us your FULL name and address and we will send 22 cards of our jewelry novelties, postpaid, sell them at ten cents per card and return us $2.20 and we will send you, all charges prepaid, one of the most beautiful Bisque Dolls ever given away, together with a Chain Necklace and a Gold finished Ring. This doll is nearly one half yard tall,

Dressed in Satin and Lace

and looks exactly like the picture shown here. A perfect beauty with turning bisque head, lovely curly hair, pearly teeth, natural sleeping eyes jointed body, real slippers, stockings, etc., and is completely dressed from head to foot. Understand this is not a printed cloth or rag doll, nor a cheap plaster of Paris doll, such as some concerns give, but a real sleeping Bisque Doll nearly

ONE-HALF YARD TALL

together with a Necklace Ring. Positively these three presents given for selling only 22 cards of novelties. Take notice: We prepay all express and mailing charges on our premiums.

$1000 REWARD

to anyone who can prove that we are not giving the three premiums described above, for selling only 22 cards of novelties. Write to-day and be sure to send your FULL name and address, if you wish to earn these beautiful premiums.

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FEB 6 1904

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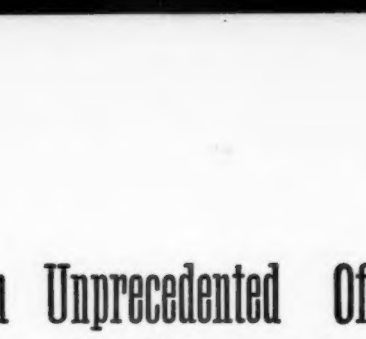

The $65 Drop Head Rotary Sewing Machine

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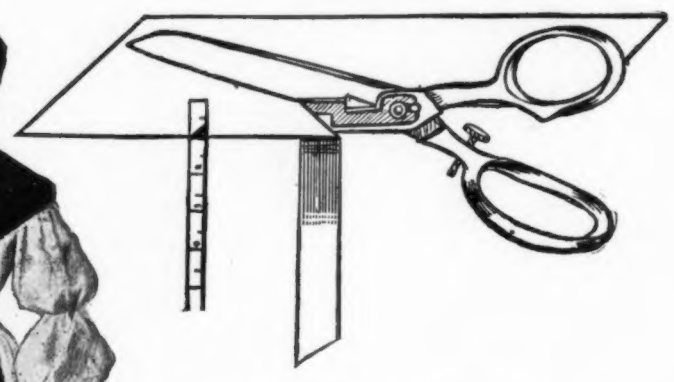

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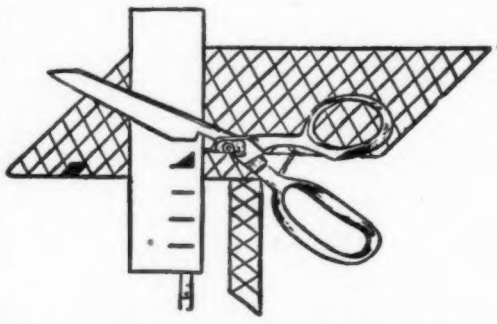

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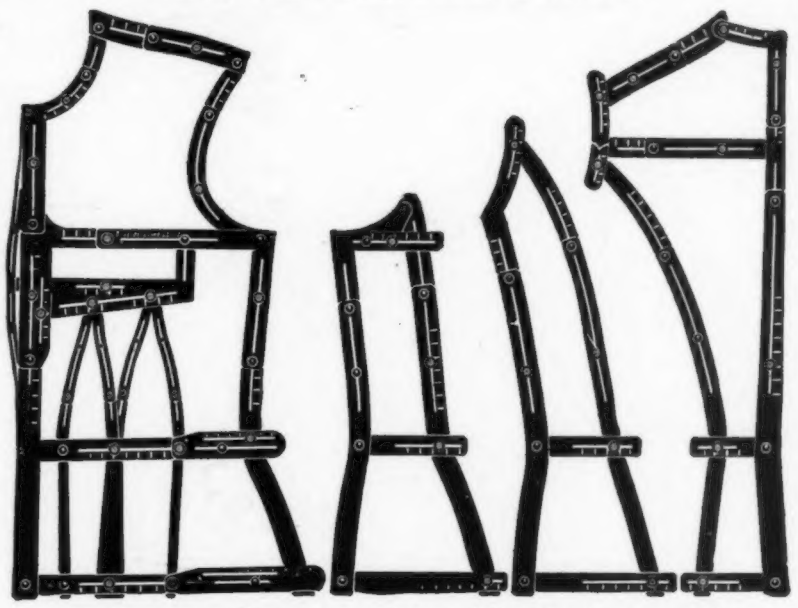

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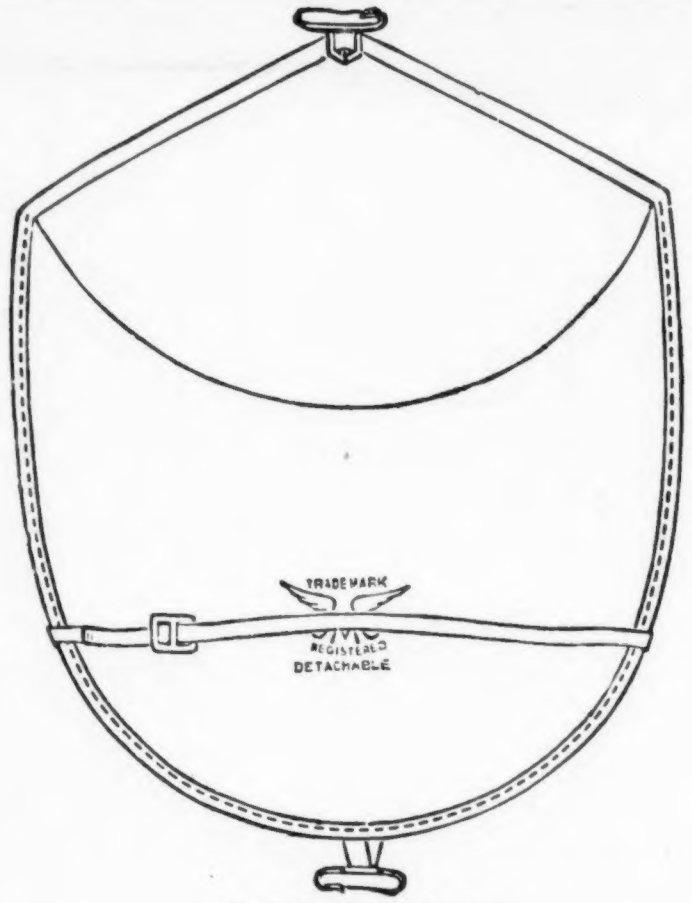

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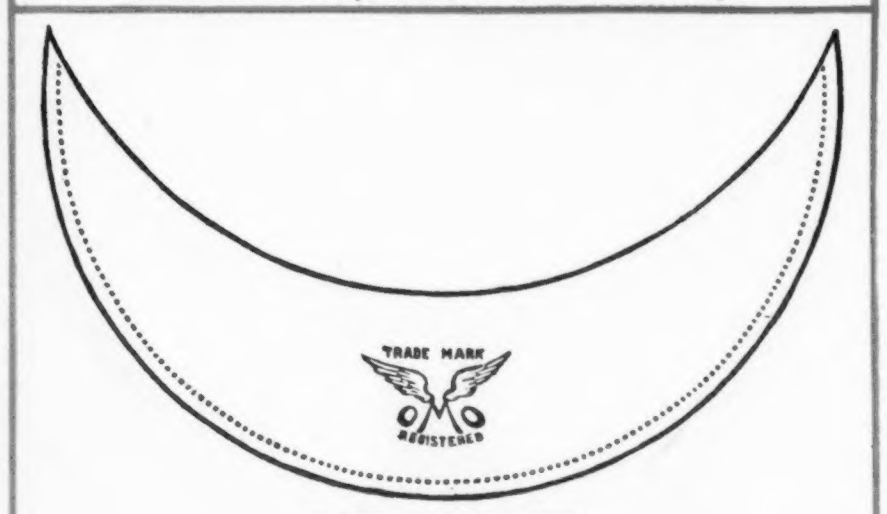

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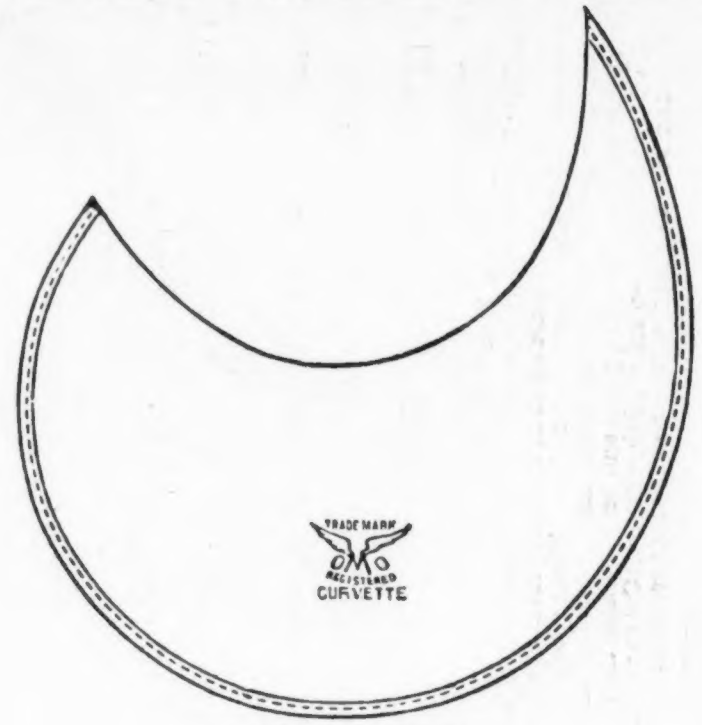

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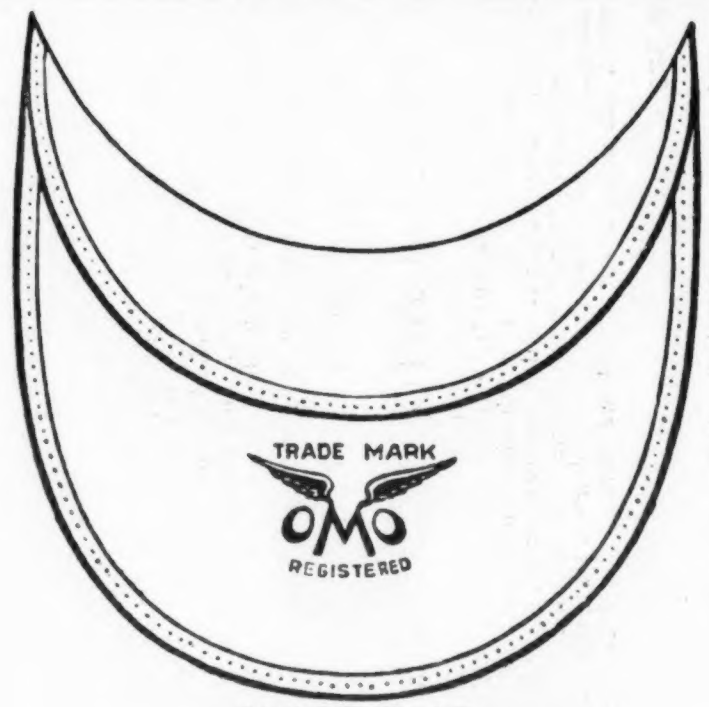

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